



THE ETUDE
AND
Musical World

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THE moss-grown bucket has become a dear image to those who love the poetry of tender sentiment; the mossy rock is an object of beauty to the nature-lover; but the log with a fine, spongy overcoat of green fungus is an impressive metaphor of decay.

College students have a slang phrase which is so good that it ought to be admitted into the royal family of good English. A rustic with ignorance, curiosity, and self-satisfaction oozing from every pore is a moss-back. The musician can not afford to have any moss upon him, either of the green variety which adorns the log or moss-reposing in sluggish waters, or of that gray, venereal variety which hangs its flaunting banners upon the cyprus trees of the Southern bayon. Music, more the feeling of "know it all," whether it be of the fresh green species which says "I have just learned the whole subject of music," or of the dry, gray species which says "I learned the entire art of music forty years ago," is proof positive of death, the onward and visible sign of inward and spiritual decay.

When ever a fungus fastens upon any living organism, plant or animal, it begins at once to sap the life. The healthy plant is in as steady a process of change as an animal, as a flame. The modest roots hide themselves in the ground, but search with diligence in all directions for new substance for the plant; the stout stalk stands up bravely and asserts the true worth of the plant; and the expanded flower smiles and utters the joy of the life of the plant.

In this let us read a symbol of the musician's life. Deep below the surface, and far out of sight, ramify his deepest thoughts; in the sacred hours of self-communing he is modest as a child; in business hours, when battling with the world for the outward advantage which is expressed in terms of money, he is positive, aggressive, persistent with the ruler persistence of commercial life; and, again, in the free, sweet amenities of social life, he is a glad, happy, communicative being, rejoicing to feel himself a part of a universe so wonderful as this in which God has placed us.

The musician, by his birthright, should be one of the very brightest, quickest, and most quiveringly alive of intelligences. The dew-drop upon the morning flower, distilled out of the air, resting upon earth, yet flashing with all the brilliancy of the sun whose form it reproduces in little, is the metaphor of the musician who

apprehends the loveliness of his function in the universe.

Poets and novelists, as a rule, have understood musicians but vaguely, and George Eliot, who, being herself a good pianist, did better than any one else, has given us in the character of Herr Klesmer in "Middlemarch" a noble and correct portrait. Although it contains just a suggestion of nature, nevertheless the fine rage of Klesmer at being patronized by the parliamentarian is really superb, and should be emulated, at the right time, by every sincere musician.

RUBATO TEMPO means "robbed time." One note is shortened that a little too much time may be given to some other note. It is the highest grace of performance, and its greatest peril. It is, in truth, a sure to the unwary. It is not rhythmical anarchy, but, on the contrary, it is that highest expression of law in which government is least manifested because most obeyed. It was Chopin whose music made rubato playing the rage, for the simple reason that his music is surpassingly beautiful, and it contains the rubato tempo as the patchwork of a tapestry. The rubato is as vague, sweet, illusory, and perfumed. The rubato is as the fragrance of the atmosphere of June. It consists of extremely slight deviations from strict beating, every one of which must be accounted for and compensated for as severely as the proverbial laws of the Medes and Persians. Many a poor tyro, however, makes the accelerations and ritards of which the rubato is compounded nothing but a distressing and irritating series of slight, sudden jerks. With them the performer is of definite kinds, and put up in very definite amounts, like the artificial perfumes of the druggist—not like the fresh, tantalizing bewitchment of spring odors.

It has been said that the American has an irresistible inclination to organize. If a small body of Americans are meeting in any quarter of the globe, they are sure to find some one to form an organization. The present case of union upon which we are forming an organization. It is certain, however, that while American musicians have displayed this characteristic, the results have been by no means what might reasonably have been expected. The thought arises whether the cooperation of every individual member, which organization implies, has not been more apparent than real in the case of many musical organizations. It is not amiss to say that real cooperation develops power, and to urge our brethren to keep this fact prominently before them in their efforts to induce solidarity of effort in any community.

MUCH is written about memorizing music and never playing from notes before an audience. Many teachers require their pupils to memorize all or nearly all of their pieces. There are two sides to the subject.

When memorizing, there is an intensity of musical feeling, a mental and musical force of thought that helps to impress the musical content into the player. This tends toward a finer and more effective expression, provided the latter is memorized as well as the notes. There is, however, some players who so fine a musical organization that it always expresses itself with emotional feeling. But the great majority of pupils must also memorize interpretation as well as notes. Every careful observer has noted the great amount of expressionless playing that pupils do when playing from memory.

Nearly all play in false time, with incorrect notes, at too rapid a tempo, and at an irregular speed until they have memorized the expression and style. Then, too, repose and certainty of feeling must be worked into a piece by memory, for if the piece has been practiced at a tempo that caused halting and a fear of "impeding disaster," this feeling of uncertainty becomes a fixed part of the piece. An occasional playing up to the correct tempo should be attempted, but the greater part of the practice must be of the painstaking, slow and sure kind, all within a tempo that secures repose. Pieces memorized under the foregoing conditions can be easily played in an effective manner.

It is a common assertion that good taste is the final arbiter in the case of a controversy concerning good and bad in music. If this be so it clearly shows the point toward which all earnest musicians should direct their energies—that is, to accustom all persons to judge in music according to the same principles which govern in other conditions, and not to allow themselves to be swayed by a popular acclaim which often rests on a unstable basis.

"THERE is too much talk about methods," say some. This may be true. Method alone will not bring artistic results. The great teacher may not have an ironclad "method" which he uses with all, but it is safe to say that every successful teacher follows some well-defined principles which have the force of what many people call a "method." Good teachers and good methods imply each other; the one is inseparable from the other.

THOUSANDS of teachers know enough about fine playing to make really first-class teachers if they only knew it a little harder—that is, if they had their knowledge so settled in their mentality as to make of it a settled conviction and an active working force. They know that pupils are not phrasing right, that they are using a poor touch, and what the right touch should be, and that their scale-playing might be greatly improved in certain particulars; but with all this, the teachers do not consider these details seriously enough to become convinced in their own minds of the necessity of making this knowledge a working knowledge. But, after all, perhaps many times it is indolence on the teacher's part that makes him fall short of his best work. The present writer has repeatedly seen young teachers whom he knew to be qualified for good work fall short of it, and then later find them taking a summer course of study and getting these self-same ideas more deeply in mind, deeply enough to become a settled conviction, to feel that they were the things that they must make pupils do. After that these young teachers did much superior work. Really knowing no more, perhaps, but knowing it as a settled conviction.

THE Greeks are said to have pictured the god of Opportunity as having a forelock protruding over his brow, but as being otherwise bald. That was for facility in grasping the "god" as he came, but to show the impossibility of seizing him once he had passed. In so important of our daily work there is so much lost opportunity that it does not do things when the opportunity presents itself, and this arises from not having a time to do a duty and not doing it at its own time. Applying this

WOMEN AS TEACHERS.

MRS. CLARA A. KOHN.

As it is generally conceded by progressive people that women produce the best results in music teaching, it would seem at first as if this matter required no further discussion. Why is it, then, that they instruct so well, when their actual knowledge is frequently limited?

There are manifold reasons why women should be more successful pedagogues than men in the training of young people; as, setting aside all questions of nature and temperament in the female sex, there is the broader issue of the earliest training of womanhood. Girls are taught from infancy to make much of small things. They are exhorted to be fussy in the care of their clothes, to be squeamish in point of morals, to be particular about good manners, and, in fact, to observe carefully every minutest detail in the development of their character and education.

In a boy, almost everything goes. He is restricted in the most vital requisites, but, in general, is allowed full scope in the growth of his animal qualities. A boy may yell and scream because "boys will be boys," but a girl who yells and screams is "shocking." A boy may damage his trousers with impunity, because it is averred that the most spirited and "wild" boys produce the best men. A girl, however, whose skirts habitually come in aggressive contact with walls and four-walls is a tomboy, and deserving of the severest censure.

When the mother of the household feels indignant, the girl child is expected to be solicitous about her physical comfort, whereas the fond parent is quite satisfied if her boy inquires periodically as to war news and runs the errands. Housekeeping is, in itself, an aggregate of little duties. The perfect housekeeper is not the one alone who can take a sumptuous pipe and set

an exquisite table, nor the one who can produce ravishing gowns with her own hands, but it is she who will also a searching eye for the stray speck of dust that will languish in the unobserved corner, who will see to it that the kitchen stove is peerless in point of polish, whose beds present an unimpaired aspect of downy coverings and clean counterpane, whose windows are bright and unobscured. As it is the average mother's ambition to train her daughter into an ideal housewife, she teaches them almost from birth to be observant of trifles and to be painstaking in their care.

It stands to reason, then, that when a woman feels called upon to devote herself to music teaching, this habit of *Umsicht*, as the Germans say,—this seeking for small imperfections with a view to their betterment,—will manifest itself in her life-work, and will prove a great advantage to her. She will see instinctively all the tiny pitfalls into which the young student is bound to stumble, and will be patient in assisting the novice into safe channels. She will be kind in manner and gentle in explanation, and not too loquacious to dilate a number of times on questions that prove difficult of comprehension to her young charge.

Women, by virtue of their early education in self-control, are very rarely given to exhibitions of violent temper in teaching; and the point that is more important still is that no subject seems to them too small for serious consideration. The average man is prone from boyhood to achieve one decisive aim—all side issues are trivial to him. This makes him a noble creature, but a poor teacher.

WOMEN AS TEACHERS. It would not be a good idea for our club managers to try to get letters from the prominent women artists, such as Melba, Nordica, Mme. Zamboni, Pansy Bloomfield Ziesler, giving some of their ideas on the work which clubs might do, and on the special fields which women should take up? The experiences of these women, most of whom attained their present high position by dint of hard, persistent, and unaided devotion to the art they had chosen, should be replete with the most valuable suggestions for the young and ambitious students who are members of clubs throughout the country. No matter how talented one may be,

no matter how intense the enthusiasm which one may have, no matter how great the enthusiasm with which one may throw himself into his chosen field, the experience of others who have sought and attained success gives the bases for real, successful work. By reading what others have done and have suffered, one becomes inspired and strengthened, is guided over obstacles and helped through difficulties. We throw out this suggestion to the officers of the various clubs.

The local committee for the coming biennial session of the Federation of Music Clubs, to be held in St. Louis, May 3d to 6th, will provide entertainment for all delegates, including officers, directors, and chairmen of committees. For visiting members arrangements have been made with hotels for special rates. The West End Hotel, \$1.00 per day, European plan; Grand Avenue Hotel, \$3.00 per day, American plan, are all conveniently located.

The list of clubs belonging to the Federation has been very greatly augmented of late, and a wide-spread interest and enthusiasm is noted. A notable feature is the application for admission by the Liebling Club, of Rockford, Ill., which consists of forty children between the ages of ten and fourteen. This club is now in the third year of its existence, and makes its special province the work the stimulation of an interest in good music and true art in the younger members of the community. Every club in the Federation is invited to send a representative.

A READING of the "Members' Book" for 1899-90, published by the Amateur Musical Club of Chicago, gives a great deal of interest. Miss Katherine D. Krieh, 304 N. State Street, is the Secretary. The work of the club is divided into three parts: General Concerts, representing the best talent of the club, to which all members are invited; Active Member Concerts, alternating with the General Concerts, at which a short program is given, papers are read with discussion, and refreshments served; Artists' Recitals. Among the specially notable programs of the past season we note these: On "Beethoven's Fifth Symphony," with illustrations, by Mrs. Theodore Thomas; on "British Song Composers," by Mr. Wm. Armstrong; on "Wandering Ballads," by Mr. E. Krehbiel; a recital by Henri Marteau, the violinist, and Mr. Walter Dammsch's lectures on "Tristan and Isolde" and "Parsifal." The Club has an active membership of 231, with a total of 484.

ONE of the women teachers of Nice, France, believes that she has found a way to dispense with sharps and flats in musical notation, by using seven lines for the diatonic succession, the intervening spaces being used for the other notes which make up the chromatic scale. Thus C, D, E, F, etc., will each be represented on a line. C-sharp or D-flat, D-sharp or E-flat, coming on the spaces.

It is, perhaps, not too much to say that it is doubtful if the system will find favor. All music is printed in the accepted notation, and a radical change is not likely. Still, our present system is the result of a very gradual growth, and we have no right to assume that Yankee ingenuity and German plodding earnestness may not work a change for the better, and toward a desirable simplicity.

LEBANON, Mo., has an active club which does not restrict membership to women. There are between thirty and forty members in the club. A glance at the programs shows, however, that, as in church work, the women should take the largest share of the work.

It may be that in some of the clubs where the women who have the interest and a radical change have been attempted the organization of a club for that large enough membership could not be secured. There is no reason why a musical club should be restricted to women alone in such a case. Better a club composed of both women and men than none at all.

QUESTIONS AND ANSWERS

[Our members are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IF EVERY one writes the WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. No one will be asked to write a question in THIS ETUDE unless his name be printed in the question. THE ETUDE writes a name to be printed in the question will not receive attention.]

J. S.—"Agnes Del" is pronounced, according to the Roman or the Continental method of Latin pronunciation, *Ag-nis*, both vowels short, *Del*. The English method, which is little used, makes all verbs and consonants like English.

The scots form used by D. Scarlatti was very elementary as compared to the elaborately organized works of Beethoven and his successors, but the importance of Scarlatti's contribution to the development of the sonata can not be overestimated. Had two subjects, like Haydn and those who followed, but he gave more definite form to the second subject and development passage than his predecessors. An examination of the question in THIS ETUDE will find Scarlatti's sonata published by Breitkopf and Härtel shows his characteristic quite fairly.

These sonatas in E-minor, eighth measure, the next forty-four measures in G-major. This concludes the first half. The second half begins with a reference to the opening figures of the first and a little key deviation, and then a characteristic portion of the first half is repeated, and the last thirty-four measures of the movement are a recapitulation in E-minor of the last of the first half, making a much smaller work than the modern sonata. Scarlatti frequently confused himself to one movement.

A Bohemian's "Polish Dance" is in E-flat minor, not G-flat major.

F. G. Y.—Dr. Mason's system of "Touch and Technique" was arranged for the piano, and the training of the fingers taught by that system is not suited to the pipe-organ, since a key is not "struck" on the organ in the same sense as on the piano. Yet it can not be too strongly impressed on intending pipe-organ pupils that the best method of teaching of technique on the organ is to practice the piano. It is not difficult for well-trained pianists to play the organ touch if it be taken instruction from a competent organist.

J. C. D.—The "overtones" of any sound can be found by the following rule: The fundamental sound is represented by the written note, the next "partial," which is a better term, is the octave; then the 1/2 octave, that is, second octave; and counting from that, 1/3 octave, 1/4 octave, 1/5 octave, 1/6 octave, 1/7 octave, 1/8 octave, 1/9 octave, 1/10 octave, 1/11 octave, 1/12 octave, 1/13 octave, 1/14 octave, 1/15 octave, 1/16 octave, 1/17 octave, 1/18 octave, 1/19 octave, 1/20 octave, 1/21 octave, 1/22 octave, 1/23 octave, 1/24 octave, 1/25 octave, 1/26 octave, 1/27 octave, 1/28 octave, 1/29 octave, 1/30 octave, 1/31 octave, 1/32 octave, 1/33 octave, 1/34 octave, 1/35 octave, 1/36 octave, 1/37 octave, 1/38 octave, 1/39 octave, 1/40 octave, 1/41 octave, 1/42 octave, 1/43 octave, 1/44 octave, 1/45 octave, 1/46 octave, 1/47 octave, 1/48 octave, 1/49 octave, 1/50 octave, 1/51 octave, 1/52 octave, 1/53 octave, 1/54 octave, 1/55 octave, 1/56 octave, 1/57 octave, 1/58 octave, 1/59 octave, 1/60 octave, 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MUSICAL ITEMS

A Berlin composer has arranged a musical liturgy to be used in cremation services.

ARTHUR FRIDRICH has been secured as a teacher by the Director of the Chicago Musical College.

THE College of Music of Cincinnati has added to the curriculum a course of lectures on the vocal organs.

WAGNER's "Meistersinger" has been given in La Scala, Milan. Shades of Rossini, Donizetti, and Bellini!

The third generation of the Strauss family has written an opera called "Cat and Mouse." It was well received.

The mental trouble which clouded the last years of Robert Schumann's life descended to his son, who died recently in a private asylum in Germany.

THE Brussels Conservatoire will soon print a catalogue of its musical library, which contains over 12,000 volumes, including some 800 orchestral scores.

FRANÇOISE WAGNER, the widow of the great composer, is reported ill of pneumonia at Vienna, although later advice indicates that she will recover.

ONE of the Abbé Persoli's oratorios, which have been so enthusiastically received in Italy, is to be given at the next Norwich, Eng., festival. Some of our American choral societies should get copies of "The Passion of Christ" for use in the festivals next fall.

VAN DYKE wrote to a friend that the four sacred pieces brought out last year would form his last work in the way of composition, and that he had "nothing further to say."

AMALIE JOACHIM, wife of the great violinist, died during the past month. She was at one time a popular operatic and concert singer. She visited the United States in 1863.

AN English firm of piano-makers has put on the market a grand piano with the best side on the left of the instrument, so as to suit rooms which are not adapted to the usual shape.

It has been discovered that the original home of Beethoven's ancestors was Mechen, and that Antwerp and the vicinity are full of Beethovens, just as Germany has many Schillers and Wagners.

MARCAURI has been made Director of the Romani Conservatory at Perno, Italy. The great composer left \$90,000 to the city, his birthplace, and the conservatory was erected as a memorial.

MR. HENRY E. KREIBEL, the well-known critic and writer, has prepared exhaustive analyses and annotations for the programs of Emil Sauer. They are exceedingly valuable to students.

EMILIAN PACINI, who died a short time ago in Paris, at the age of eighty-seven, was an intimate friend of Rossini and Meyerbeer. He translated "Der Freischütz" from German into French.

A NEW YORK paper says that Josef Hofmann receives but about one per cent. of the money he earns, his father retaining the remainder. He must be as little of a business man as he is great as a pianist.

When Mascagni's "Cavalleria Rusticana" was first brought out, the prices were \$1.25 for orchestra seats, \$5.00 for boxes. When his last work was given the prices at the first-night performance were \$10 and \$125.

"WAGNER'S MAGAZINE" for February contains an interesting interview with Mr. H. W. Greene, editor of the Vocal Department of THE ETUDE, one of a series of articles on the leading vocal teachers of New York City.

BAUMSTADT, the Russian composer, is to give

concerts in England. Grieg met with great success in his tour in England last year, and other composers, no doubt, find it advantageous to make these playing tours.

A TRAVELER recently returned from the Orient says, "The women in the highest circles of Japan are extremely fond of the piano, and this instrument, almost always of American make, is found in nearly every home."

By a recent decision of the highest court of Austria, Brahms' last will is held to be invalid, as the composer had neglected to put his signature to it. This will gave the bulk of his property to the Vienna Society of the Friends of Music.

"HARPER'S WEEKLY" will contain a music department, under the editorial supervision of Mr. E. Irenicus Stevenson, who has hitherto looked after that department for "The Independent," occasionally contributing to the former journal.

AN English inventor has taken out a patent for a mechanism which can be attached to the action of a piano, and by shifting it to either side of the wires, which remain stationary, makes it possible to transpose music higher or lower.

A YOUNG French cellist, Paul Baudelin, twelve years old, was well received in Berlin. The critics acknowledge his talent, but advise that he be kept away from the concert stage for several years, like Jean Gerardy, the famous young cellist.

ONE of the Abbé Persoli's oratorios, which have been so enthusiastically received in Italy, is to be given at the next Norwich, Eng., festival. Some of our American choral societies should get copies of "The Passion of Christ" for use in the festivals next fall.

AN execution was issued by the Sheriff of Queens County, N. Y., against The Virgil Practice Clavier Company. While the clavier sold largely in schools and other institutions of music, public opinion was divided. The concern is understood to be heavily indebted.

PROFESSOR H. W. PARKER, of Yale University, raised quite a storm in church and choir circles by his recent strong condemnation of the new Episcopal hymnal. "The ancient tunes are dry, but they keep well," he said. "The modern tunes are not dry, but they fail to keep."

Some musical artists are rich in names. According to one of our exchanges, Marcella Sembrich's family name is Kochanski. She was born in 1858. Later, she took her mother's name, Sembrich. Her husband's name is Stengel, and in Italy she is known by the name of Bosio.

THE Boston Commission on Municipal Music has obtained the use of certain of the city school-houses. Concerts of chamber music, both instrumental and vocal, will be given at an admission price of ten and fifteen cents. "Con songs" will be barred. These concerts will be given on Sunday evenings.

AN interesting note comes from England. According to the original agreement between Mendelssohn and Novello, the music publisher, the composer was to have 62 cents for every copy of Book I of the now familiar "Songs Without Words." Forty-eight copies were sold in the first ten months, 114 in four years.

The Concordia Concert Control, 185 Wandor Street, London, England, announces that a company is to be formed for the purpose of promoting a permanent opera in London. The opera will be produced in English. Composers of every nationality are invited to forward opera, with pianoforte score, to the above address, for examination.

The London correspondent of a New York paper says that Paderewski has bought an estate in Galicia, close to the Russian border. It is hoped that the climate and outdoor life may result in physical benefit to the pianist's crippled son, who has never had the use of his

arms or legs. Paderewski is passionately devoted to his boy, who is now seventeen years old.

GOLDMARK, now past his seventieth year, has written an opera on the old Grecian story of Achilles and Briseis as told by Homer, with, of course, certain alterations and additions to adapt it to the exigencies of the music drama. It is said that Goldmark, like Verdi, has shown himself amenable to modern methods in composition, and revealed himself still the master.

CLARENCE EDDY, the organist, is now in this country giving a series of recitals. He has issued a small pamphlet, giving specimen programs with full annotations concerning the composers represented and their works. Mr. Eddy has transferred his residence to Paris for several years, although he will visit the United States for concert tours every year.

VICTOR HERBERT has been re-elected conductor of the Pittsburgh Orchestra for the season of 1899-1900. At a meeting of the directors held last week Mr. Herbert was warmly complimented on the success of the season now closing. The orchestra season of 1899-1900 will extend over twenty weeks, comprising thirty-six concerts. The orchestra will consist of seventy-two members, as at present.

THE latest report is that Jean de Reszke and his friends have abandoned the opera project. Instead a conservatory is to be built, of which he will be the absolute head, superintending the work of teachers and pupils. A small theater is to be attached in order that students may have practical drill in stage work. Such a school, with the prestige of the director, should prove successful in attracting pupils.

ACCORDING to an old print recently found in Riga, Richard Wagner, when capellmeister at that place, invited the public to his benefit performance of "Norma," December 11, 1837. He writes of Bellini's operas as music that speaks to the heart, as genuine inspiration, free from modern platitudes, rich in melodies marked by real passion and profound truth. "How such a find must shake some of his enthusiastic rotaries!"

A TRAVELER in Russia reports attending a service in a celebrated monastery in which the pure Gregorian chant has been preserved. During the processional the keynote was given by the singers, who then sang for eleven minutes without the organ. At the end of that time the organ again took up the chant, the singers had varied from the original pitch. To sing false is held to be a sin, and must be atoned for by penance.

MAURICE GRAY, the opera impresario, made a comparison of the cost of grand opera between New York and London. While the Metropolitan Opera House has about double the seating capacity of Covent Garden, in London, the cost of production in the latter city is only about one-half what it is in New York. The chief savings result for their work one-half what they get in the United States, while the pay of the others varies from forty to sixty per cent. less.

PADEREWSKI is reported to have said: "I am not so young as once I was, and I see clearly that, no matter how assiduously I practice, my fingers will soon not be entirely so supple as they were at one time. Of course, the older one grows, the more stiff one's joints become, and I have thought it advisable to cease playing in public while my reputation is still at its height, instead of waiting until the public and the critics find cause to remind me that I have lost somewhat of my skill and deftness."

THE fact that efforts are being made in a number of cities to organize symphony orchestras suggests the idea that more young men—and shall we say it?—young women should devote time to the study of orchestral instruments.

A piano teacher who can also play clarinet, oboe, flute, bassoon, or horn can add very materially to his income, and this would be much more the case if a demand arises for competent orchestral players. It is not right that we should be obliged to import players for all our orchestras, but such will be the case so long as our young musicians will not learn to play these instruments.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

ORDER IS HEAVEN'S FIRST LAW.

MADAME A. PUPIN.

ONE will occasionally see a young girl with a natural inclination to do things "just so," to arrange her little belongings in a systematic way, so they can be found without trouble; and to study her lessons by a certain method which makes them easier to get—and how often has she been greeted by the remark, "What an old maid you are!"

And one will sometimes find a young man with habits of neatness and order, who dislikes to have others use his books and tools, and then leave them in unwonted places, and who steadily refuses to indulge in pleasure until he has first finished his studies for the day; this one hears himself everywhere called "a regular Miss Nancy."

Strange to say, the people who make these remarks are often adults, who ought to know better; who ought to remember that the universe is governed by law, and if it were not for the order in nature, they could never be certain of anything.

Young people, when you hear these appellations, do not regard them as a reproach, but rather as a compliment. You might retort thus: "You call me an old maid? That must be because I do things a little better than others." Or, "A Miss Nancy am I? Well, my mother's name was Nancy, and she was the most perfect I ever knew, and I should be glad to be like her."

By persisting in regarding these remarks as compliments, they will cease to wound you, and finally you will cease to hear them. Above all, do not be ridiculed into giving up a good habit which may be one of the elements of a perfect character.

WHY?

S. N. PERFIELD.

HAVE you never seen the little boy who is always asking questions? Who wants everything explained to his satisfaction? Who is always asking "why"? He generally becomes quite a nuisance to his friends, and certainly so when, as often happens, he asks questions that his friends can not answer. Curiosity may even sometimes get its owner into trouble, as happened to Bluebeard's wives.

But there is one place where curiosity is quite pardonable. That is in the theory and practice of music. The child, the man, or the woman who, in music, always asks for a reason, is the one who goes the deepest into the science and becomes the most proficient. Every law of music, every correct fingering of a passage, every proper shading of a phrase, has its reason and its justification. The law, or the fingering, or the shading for which no good reason can be found is worthless, and the pupil should be encouraged to discover and to appreciate these reasons.

The ear is, of course, in the last analysis, the chief arbiter. But the ear must be cultivated and trained, and this is a long and gradual process. We attain it, however, much more rapidly if we ask questions. To be sure, an answer is not always forthcoming; yet it stimulates the teacher to hunt up the answer for himself, and what one discovers for himself he knows much better than if told by others.

Yet all of us are apt to jump at conclusions and to pass hasty judgments. It is, in fact, characteristic of the American people that they are impatient of all slow processes, and arrive at hasty conclusions and unsound views. Certainly, we pay the penalty in the crude composition and performances that flood the land.

Admit that the average taste is low and that the supply is created by the demand, still this proves that the

public is content to accept things as it finds them, takes things on trust, accepts the dictum of some teachers, some newspapers, or other oracle—in other words, does not seriously ask "why?"

Yet it is quite possible for questions to be asked that would puzzle an experienced teacher to answer, and the teacher oftentimes finds it more convenient to choke off inquiries than to expose his own ignorance. It is true that sometimes foolish and silly questions will crop out, yet the latter are easily turned off; and even if a legitimate question should prove too much for the teacher, it should set him to thinking and investigating for himself. Scholars should always be taught and expected to ask "why"? Then when they themselves in turn become teachers they will not be annoyed at being asked questions.

HOW TO STUDY MUSIC SUCCESSFULLY AT HOME AND ABROAD.

THOMAS TAPFER.

RECENTLY some one named Robbins, if I remember rightly—who knows nothing about my business sent me a "Treatise on the Culture of the Neck"; the physiologic culture is referred to, of course. The book is evidently based on personal experience, as the following ideas show; these are not quotations, but remembrances of the abundant good sense in the book:

1. Do not expect to make success of ducks unless you are willing to work day and night.
2. Do not expect to get results without plenty of intimate contact with mother earth.
3. The business is not to be fairly judged by what children and decrepits get out of it. The healthy labor of healthy people is demanded all the time.
4. Two ill-looking ducks in a box of superior ones will spoil the whole collection.

One day a young musician read this, and exclaimed in a fury:

"But what of our genius and special gifts and hope and inspiration? Have we not these greater possessions, and are they not to be treated quite as they dictate? Is not their province their own? Is it not true that nothing else in the world can be managed quite the same? Isn't it true that the genius has one way and the plodder another?"

There is a passage in a book which treats in a homely way just such cases:

"A good, quiet hen, who attends closely to her business, will always hatch as large a proportion of her eggs as a good incubator; but there are so many with dispositions quite the opposite of this that it leaves the odds largely in favor of the machine."

MUSICAL READING CLUBS.

CARL W. GRIMM.

SO much is to be learned about music which can not well be taught in a piano lesson that thoughtful teachers find therein a difficult problem to solve. Pupils come to a teacher to order "to learn to play. To the piano"—in short, to acquire technical skill. To gain this, it is certainly not necessary to know anything of musical history, biography, or action. Yet how soon such knowledge shows itself, both in the appreciation and performance of music! It promotes mental growth. The lesson is taken up with the playing of, and instruction in, exercises, scales, studies, and pieces; when and where should the pupil get to that important accessory information? Some can be induced to read good magazine articles, but such is no better than if they had not procured any. They had not procured any. I suggest to teachers the formation of reading classes

with their pupils. It will attract attention to a neglected part of musical culture. Seeing others take an interest in it, might stir up many an indifferent pupil. The formation of these clubs will be quite easily possible in smaller cities and towns, because the distances are not great and pupils not so scattered. You could have them meet regularly every two or three weeks at your studio, or at some pupil's home. Do not allow any refreshments to be served, for it is a feature that will prove harmful in many ways to the undertaking. If there are to be any treats, let them be musical performances. You could permit any one to join, even such persons as never were your pupils. The more people you can gather around you, the greater your influence. Charge a small initiation fee and dues. Use the money thus gained to buy new books. You can have regular officers,—president, secretary, etc.,—but must make yourself the leading and guiding spirit. Select the books for the library and select the readings. Do not ask any member to write on a given theme. There are so many excellent books on every subject in music—better than any amateur can make them. Sooner ask the chosen readers to peruse their selections very carefully beforehand. Short, interesting articles are especially required. THE ETUDE is indisputably an inexhaustible mine of golden thought nuggets. Assign something to every member to read before the club during the season; make out a plan accordingly. Have a great variety of subjects, but do not have too many readings at one time; "short and sweet" is always desirable.

RECITAL PROGRAMS.

PERLIE V. JEVIS.

THERE is much sound common sense in what Mr. Jon Buron says in regard to pupils' recitals in the January ETUDE. I want to add to his list of pieces a few others that I have found excellent for teaching purposes as well as effective and "taking" for public performance. They may not be new to teachers, but having tried them all at recitals by my pupils I can recommend them as sure to take with a miscellaneous audience.

Wm. Mason:	Silver Spring.	Spring Dawn Mazurka.
Rachmaninoff:	Romance Etude.	Dance Etiquette.
Lindor:	Music Box.	
MacLurel:	Improvisation.	Idyll, op. 39.
	Noveltie.	Shadow Dance, op. 39.
	March Wind.	To a Wild Rose.
	Romance, op. 39.	Water Lily.
Tea, Lack:	Song of the Brook.	Valse Arabesque.
	Pendant la Valse.	Sorrentino.
Rubinstein:	Kamenski Ostrow.	
Paul Wachs:	Ballet Mignon.	
Moszkowski:	Valse Brillante.	
Tchakovsky:	Troika.	
Grieg:	Papillon.	To Spring.
Heller:	Brooklet.	
Schwann:	Nightpiece No. 4.	Noveltie, F major.
	Noveltie, B-minor.	Romance, F sharp.
Jensen:	Murmuring Breezes.	Canzonetta.
Meyer-Helmund:	Arabesque.	
R. H. Woodman:	Romance.	Brook.
Cawandine:	Lolita.	The Flatterer.
	Pierreite.	Scarf Dance.
	Mimosa, B-minor.	
Hemelt:	La Gondola.	
Schytte:	Forest Elves.	
List:	Liebestraume, No. 3.	Gondoliera.
	Maiden's Wish (Chopin).	

THE TRAINING OF THE EAR.

BY F. G. SHINN.

[Read at the annual meeting of the Incorporated Society of Musicians of Great Britain.]

WHEN we say that an individual possesses certain artistic tastes, we mean that he takes pleasure in the contemplation, the study, or the practice of some form of fine art. If this be painting, we know he must possess an eye peculiarly sensitive to the harmonious blending and combination of colors; if poetry, that he must possess a power of imagination to clothe and to shape, according to his own individual experiences, the creations of the poet; and if music, that he must possess an ear which is susceptible to the beauty of melody, to the richness of harmony, and to the subtle varieties of orchestral color. Thus we recognize that the fundamental condition of an artistic nature, whichever phase of art he is in question, is a sensibility or susceptibility to external presentations of art-materials and art-forms, and as a result of the special form of sensation and the corresponding impression which these presentations produce, a creation in individuals possessing this artistic nature of various emotions and feelings.

It follows, therefore, that in every scheme of articulation, although differences of opinion may exist as to the relative values of some of the subjects taught and the right method of teaching, there can absolutely be no difference of opinion as to the foundation-stone of the whole fabric—and this may be described as the developing and training to its fullest possible extent, in some rational and comprehensive manner, the special organ which is destined to receive and retaining the particular form of art impression.

The musician's language is sound, his words are chords, his grammar the study of harmony, his sentences melodies, and his poems and plays range from a "Lied ohne Worte" to a symphony. A well trained musician, like a well educated man, must possess an extensive vocabulary; that is, he must possess a knowledge of the sound and nature of the material, such as intervals, chords, and rhythms employed in music. He should be able to recall mentally the sound of these when their signs are presented in musical notation, and also to associate the correct sign when the sound is heard.

This is the key to reading music, just as the power to recall the meaning of words in the key to reading ordinary literature; and this power of reading music, which, above every other power, characterizes the musician, is dependent entirely upon the cultivation of the memory in connection with the materials—that is, the sounds and rhythms—employed in music. I do not say the signs of these materials, but the sound of the material associated with the signs.

Let us begin at the beginning. What is meant by a knowledge of the "Elements of Music"? Is this a knowledge of descriptions, definitions, notational signs, and pictures? No! The real "Elements of Music" are represented by differences of pitch, differences of relative lengths, and differences of grouping by means of varied accentuation; and a knowledge of these elements means the ability to recognize and to distinguish these differences of pitch, of length, of grouping by their sound, and then to associate with their correct names and signs. All the signs employed have a musical meaning, a meaning in sound which appeals to the ear. This musical meaning in educational parlance is the "Thing"; its name and notational representation "Signs" for the "Thing." The Thing existed first of all, and the association of it with a descriptive name and musical sign was a later operation—a result of the desire to refer to and speak about the Thing. But to imagine that a knowledge of these names and signs, without the ability to associate them with their corresponding Thing is to associate knowledge of music, is as absurd as believing that knowledge of the terms "red" and "blue," without the ability to distinguish the different colors, is a knowledge of color, or of round and square, without the ability to distinguish the different shapes, is a knowledge of form.

When we come to consider the knowledge of harmony

and the higher studies leading to composition, similar misconceptions and equally false ideals prevail. Harmony treats of chords, their classification and progression; yet we do not know a chord until we know it by its sound. To know its name, and the manner of writing it in musical notation, is useful and for some purposes absolutely necessary; but they are matters to be studied after we have learned the real nature of the Thing, which is the sound of the chord.

Let us now turn to the materials of music—the real elements of music—and note the directions in which the discriminative power of the ear is exercised with regard to these.

The simplest form of musical thought is a melody, and the simplest form of melody would be that in which all the notes were of equal length. We should then have only two aspects to consider—first, differences of pitch; and, second, differences of accentuation.

We will take relative pitch first. This, I believe, may be most advantageously studied by taking middle C as the starting point. First, it is the base line from which the two staves should be taught; and, second, standing as it does on the boundary-line between the treble and the bass, exercises starting from it may be given in either treble or bass clef. In addition to these special reasons the adoption of a constant starting note may help to cultivate the pupil's sense of absolute pitch, should he possess the elementary germ of such.

The next thing is to train the ear to distinguish and to retain the sound of the different notes of the major scale when these are struck immediately after C. The next step would be the writing from dictation of melodies of three equal notes starting from C and proceeding upward (C, F, A). After this it is well for the student to learn to discriminate the different scale sounds when the upper C is sounded. The effect of intervals calculated downward, our exercises may now be more free in their progression. We may begin with either the upper or lower C, and provided we limit our range to the octave between these two notes, may proceed in any direction, and may extend our exercises to the length of four equal notes.

At this point I will introduce and bring into employment the bass clef. In doing this we may proceed on exactly similar lines as we did with the treble, transposing everything an octave lower, but of course the time taken in covering the ground would be considerably less, as the difficulty of discriminating the various intervals has been largely overcome.

The ground which we have now traversed would cover several lessons, and although I should not intend to discuss first exercises presenting a combination of difficulties in differences of pitch, rhythm, and relative length, yet these elements might most advantageously be introduced separately, simultaneously with the exercises in pitch. Explanations and exercises in different rhythms, or grouping by means of periodic accentuation, would come first. The regular retention of the same note with a strong periodic accent, grouping them in twos, threes, or fours, would show the division of music into equal portions. The introduction of the bar-line to mark the boundaries of these divisions, and to indicate the place of the strong accent, would then follow as a guiding characteristic of duple, triple, and quadruple time. Further exercises in discriminating these might take the form of melodies of equal notes grouped in different ways, the pupil to state the form of grouping after hearing them played. When he can do this, he may be said to understand the real meaning of the terms duple time, triple time, and quadruple time, but not until then.

The next element we have to consider, and to train the ear in discriminating, is relative length. In all our previous exercises the notes have been of equal length. If before starting dictation exercises the pupil knew the form and time names of the different notes, notes of different

lengths might be employed in our exercises. The fact that these intervals and their resolutions are inversions of one another should be drawn to the pupil's notice.

When presenting the interval of the minor seventh, the upper note may be shown to fall a second. The

different form might be employed in our exercises on different occasions. This would show their values to be purely relative. If, however, he does not possess this knowledge, then he must at first employ only one form of note—the whole note—until he has been introduced to subdivisions of this standard. So soon as this has been taken place, he should make use of his new possession by adopting different notes—half-notes, quarters—as his standard of length.

The simplest exercises in discriminating notes of different lengths, and which may be introduced simultaneously with the simplest exercises in pitch and rhythm, should consist of three or four beats in which both whole and half-notes are introduced. By subdividing different beats a very large number of varieties are obtained, but only the more useful ones need be taken.

So soon as these differences of relative pitch, periodic grouping, and relative length can be correctly recorded from dictation, we have made a fair start in recognizing in their true nature something of the real elements of music, and we may immediately proceed to give tests in which they are combined, and it is not difficult to gradually increase the severity of the tests. Keys other than C may be introduced, although their keynote should be in every case be calculated from middle C by the pupil. Our range of melody might be extended to a twelfth, although any single melody need not cover the whole ground, and they may be introduced to three or four measures in length, as well as extended dotted notes and quarter-notes. The minor key, with its characteristic intervals and varieties of upper tetra-chord, should be introduced in the course. But in introducing any new difficulty, one great principle should never be lost sight of, and that is of taking only one step at a time. If we introduce a new difficulty of rhythm or relative length, the difficulties of intervals and pitch should be reduced to a minimum, so that we may concentrate most of our attention toward the chief difficulty; while if the intervals present uncommon or difficult features, the rhythm should be perfectly obvious. So far as possible, new difficulties should be presented in isolation, and first of all conjoined in that condition before they are combined with other forms of difficulty, otherwise failure is inevitable.

I will now pass to a brief consideration of a method of training for the discriminating of notes in combinations, and of short progressions of these. After a pupil has undergone a melodic training in intervals, combinations in two parts ought not to present serious difficulties; but as some pupils do find them somewhat of a stumbling-block, it is worth while renewing the method in which they may most advantageously be presented to him.

First should come the perfect fourth and perfect fifth, carefully contrasted, as pupils often confuse the sound of these two intervals. Then the major and minor third, then the major and minor sixth. This completes the set of concordant intervals, as the octave will hardly be quite so special a matter. Then the minor second, as studied with C as the lower note. Then they should be played at various pitches, and the knowledge of the sound of them tested in these three different ways: (1) The pupil should describe the interval without giving any alphabetic names; (2) given the lower note, he should name the upper; and (3) given the upper note, he should name the lower.

From the concordant intervals we pass to the discordant ones. The most helpful, and I believe the most satisfactory, manner of presenting these to the pupil is always to associate them with some form of resolution, at least in the first instance. Not only will this method bring before him the natural and correct progression of the notes, but it will introduce him to that fundamental law of harmony which states that discord requires resolution. With this end in view the diminished fifth should be followed by a third, while the augmented fourth, should be followed by a sixth. The fact that these intervals and their resolutions are inversions of one another should be drawn to the pupil's notice.

When presenting the interval of the minor seventh, the upper note may be shown to fall a second. The

upper note may be shown to fall a second. The

major seventh and minor ninth are best shown in their connection with the octave, while the minor second and the major second might be contrasted, but not resolved. All these should be first mastered from dictation. In order to vary the tests as much as possible, and yet keep within the limits of the pupil's powers, we may occasionally play a longer exercise in two parts, in which the lower part only is to be written by the pupil. This will teach him how to concentrate his attention in one special direction in the presence of other distractions.

I must now pass on to a consideration of tests in three parts.

Here we are introduced immediately to several forms of complete chords. These include the major, minor, and diminished triads. The major and minor forms should be studied first with C as the bass note, and then the different inversions introduced. Then should come the diminished triad and its inversions.

There are several methods of testing the knowledge of the sound of these, and each may be applied either when the chord is in "close" or "extended" position: (1) Retaining C as a bass note, the different varieties of triads and their inversions may be played above and written in full from dictation; (2) a similar test with C as the middle note; and (3) a similar test with C as the upper note; and (4) to play the chords at any pitch, and their name, but not alphabetic notes, required.

The writing of three-part dictation introduces us to the special difficulty of perceiving a middle part, and as the ability to hear and follow middle parts is of so much importance to all musicians, and especially to those who have to train choirs and orchestras, a few words as to the best methods of overcoming this difficulty may not be out of place. The simplest exercise which it would be possible to give for the purpose of directing the attention to the middle part would be a succession of three-part chords in which the two outside parts remained constant, but the middle one varied, and the student to abstract the middle part. In tests of this kind, the special difficulty is the fixing the attention on the middle part in isolation, and it is quite invariable in the first tests given in this form to slightly press out this part. After facility has been gained in such exercises, we may proceed to vary two parts, leaving one stationary; and eventually we may vary all three.

When we come to consider four-part dictation, we have to encounter two inner parts, and our difficulties are considerably increased. In fact, to write down four-part dictation with correct inner parts is a most severe test, and one in which many pupils, even after considerable practice, will fail. In such cases, if we find our pupils are unable to successfully grapple with the difficulties presented, we should be satisfied with correct outside parts and figures under the bass to describe the chords.

In four-part dictation we are able to present in a fairly complete state all the discords employed in music, and in doing this I should proceed along similar lines to those laid down when introducing the dissonant intervals—that is, to invariably present them in connection with one of the more common forms of resolution.

It is the design of music study to learn to play a number of pieces on a certain instrument, to sing certain songs, or to learn to know music. If you have not awakened to the fact that the distinction between the two is a very great one, think over the idea now, and try to decide which aim governs your study to-day, and which shall govern it in the future.

To know music, not merely to play it, should be the true aim of music study. One does not wish always to be in a state of tutelage, but independence can only be secured until one knows his subject, until it has gone into his life and has helped to mold his thoughts and acts. That is true musical culture, and is the culture that American teachers and students of music need.

POPULARITY OF VOCAL OVER INSTRUMENTAL MUSIC.

BY FLORENCE M. KING.

ONE of the first shocks that come to the painstaking, earnest pupil in instrumental music who is on dress parade is the unmistakable preference in all audiences for the vocal frame. I always try to prepare my pupil for this ordeal, by urging upon him the countless resources of his branch of the science. I recall to his mind the soothing power of certain tender "songs without words"—the unexpressed attachment one feels for a beloved piano or violin. There is something almost human in it as a friend in need, as the key to a brand-new world of sensations. Nature has been wonderfully chary in the distribution of phenomenal voices, but a person born with a musical sense, a spirit of determination, and a good pair of hands can really always give odds to the possessor of a voice and come out even. A voice is precarious property. One is its hand slave, is forced to eat, to drink, and to sleep at its fell command, or—prout! it takes into itself the wings of a dove and flies away. No such contingencies arise with those valuable servants, the fingers. All they ask is regularity of exercise and good, common, every day care, and they are always yours to command. Yet the fact remains that, armed as one may be in the way of being forewarned, it is, to say the least, aggravating to a player to see an audience in rapt and reverential attention to a young prima donna who warbles some song of the day in a voice several degrees removed from the Metropolitan Opera standard, and then become aware of the festive chatter the minute that he sits down to the piano, and note that all the combined brilliancy and neatness of the Chopin Nocturne "thirds" and Henselt's "intervals" in that "sweet little thing," "If I were a Bird," fail to arouse any enthusiasm. The audience turns a deaf ear to Chaminade's "Piruettes" and other ballet music whose fairy, lilt-like syllables are only the result of long and patient whipping beforehand.

As a matter of fact, there is no comparison in the methods of work of the vast majority of students of instrumental music and the vocalists. In daily stint, the care of detail, the regard for phrasing and tone-coloring, for exactness, for nicety of expression, and truthfulness of time, for touch and technique, your instrumental pupil is far and away the best worker. I am speaking, of course, within the bounds of the finished and unfinishe amateur. In point of fact, to those that is singing. Even music only means one thing, and that is singing. Even then the tune does not matter; the voice cuts no great figure, just so they can hear the "words"! Always beware of the being who assures you he is "passionately fond of music." He is fooling them; for he means vocal music.

I shall always remember having played Mendelssohn's "Spring Song," as one of my numbers at a very early concert. It was one of our smaller cities, and of "small" musicals in one of our smaller cities, and of being greeted at its conclusion by a member of Congress, serene in the dignity of a flawless evening attire, with a smile on his lip, but dire disappointment in his eye, "But I was waiting for the song." He had missed all that delicious theme for want of articulated sound! Another beacon light of society assured me, after what I was pleased to consider a very happy rendition of the Schubert "Rose" impromptu, that he would just as lief hear two boards rubbed together as a person play on the piano!

A musical society of which I was a member came to grief upon this very Charybdis. In a moment of weakness we voted in one solo vocalist, purely for social reasons. The young woman sang excellently, yet, would you believe it, at our stated recitals of a club composed absolutely of musically players, our vocalist would be recalled for two or three and the only censure of the evening. The uncertainty of musical temper is proverbial. The club became torn with internecine war and its days were numbered.

Instrumental music, like virtue, must be its own reward. If you do not love it enough for its own sake,

you have a hard road to travel. Every man to his taste, and musical journals candidly admit that vocal concerts pay better than instrumental. Music halls attest the fact, and the mortal who tries the experience learns, from the depths of bitter experience, that he has little to expect from the galleries or pit unless he be a Joachim or a Paderewski.

A COMMON-SENSE CHAT.

ONE of the greatest errors of teaching lies in giving to pupils too difficult music. And there is in a pupil no more unreasonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technique nor the artistic intelligence.

The evil is a common one,—more common than some may suppose,—and usually arises from the ambition of the pupil or from the indiscreet zeal of the teacher. It is impossible to say too much against it.

Consider some of its effects. What sort of phrasing, rhythm, and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo.

As a technical exercise, too difficult a work can hardly be profitable. The least of its bad results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease. An eminent professor once said, "Do not play anything that is not play to you." But some may object that progress is only the result of effort. If one makes no attempt at conquering difficulties, they will remain unconquered. True enough; only do not forget that exercises and studies exist, as well as "pieces," so called. Observe, now, the logical progress; technical ability must first be gained in exercises, then strengthened in studies, and finally developed in compositions of every sort.

This recalls the answer given to a correspondent of one of the Paris journals, who asked, "What are the most difficult works for the piano?" Replies poured in; some named the Liszt transcriptions, and the like; others the difficulties of interpretations of Chopin, Schumann, Brahms. But the one which was accepted read: "To play anything well is the hardest task."

A truisim, is it? Perhaps. Nevertheless it is wise to appeal now and then to common sense, which is, after all, the rarest sense.—"L'Art Musical."

PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we will follow the usual custom and announce that we will receive essays for this contest until April 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will help him to do his work better. While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize	\$25.00
Second prize	20.00
Third prize	15.00
Fourth prize	10.00



"I am a constant reader of THE ETUDE; have been very much interested in your 'Letters to Teachers'."

Who is the best authority on scales and arpeggio work? There seems to be difference of opinion in regard to the fingering of certain scales, minor especially; which is the most used form of the minor scale, is it the harmonic? Some think that the Melodic should be taught equally as much as the Harmonic. Are not the fingerings different for both forms? Walter Macfarren's 'Scales and Arpeggios' published by Ashby, have been recommended to me very highly. Do you know the work, and is it the best?

What studies would you recommend for a pupil who had finished the third grade, but who had taken no other music with the first three-grade books, knows nothing of Czerny or Bach, nor anything else like studies, but who does know the scales very well, somewhat of the arpeggios, and who could not take the time or money for long-extended study, but who, in the shortest possible time, wished to make herself a somewhat intelligent musician? Could she take a little Czerny or Bach? What do you think would be the best for her to study? I am very often troubled in knowing what the best course to follow in such cases. Could you recommend any one instruction book for an occasional pupil who has just begun, but the most limited time and wishes to get just a little understanding of music?"

I have not seen the scale and arpeggio work which you mention. In regard to the theoretical side, I think you will find the teaching in the "Primer of Music," by Dr. Mason and myself, very good. Then, with regard to scale forms and the manner of treating them for practice, I recommend you, by all odds, to take Vol. II of Dr. Mason's "Touch and Technique." This work is very much condensed, and you will have to read it with a great deal of care and carry out the directions with a great deal of care before you will realize how extremely comprehensive and productive it is. All the forms and scales given there are to be carried out in all the keys, and you will find material in them sufficient to occupy the scale practice of the student as long as she lives.

The arpeggio system of Dr. Mason is wholly peculiar to him. His change upon the distinguished chord are very novel and interesting also; they are practiced by pupils with great interest and are of the utmost possible advantage to the fingers. Many teachers are now preparing books containing arpeggios with directions for ascending them. Dr. Mason was the originator of this treatment, and he has carried it out in a much more thorough and workmanlike way than any one else can, because from doing some things they would like to do. I say to you, as I have said to many others, it is a discouraging circumstance that American teachers have not had the sense to appreciate these principles of Dr. Mason, which have been before the public so many years, and which have been followed by the greatest possible authorities, if any authority is needed, beyond the common sense of the teacher. Latterly I am pleased to know that the Mason system is making extraordinary progress, and that it bids fair to enjoy a very honorable place in American practice for generations to come.

The minor scales are presented in several different ways. Mr. Carl Faellen, the distinguished teacher in Boston, teaches the minor scales in seven or eight different ways, as he explained in THE ETUDE for September, 1898. For ordinary practice it seems to me the forms in Mason's book are, perhaps, sufficient.

If the pupil you mention has completed the third grade well, go on with the fourth, and learn the best of the selections contained in the "Third- and Fourth-Grade Pieces," which Mr. Presser publishes, and study my "First and Second Books of Phrasing," in which are the Heller and Schumann pieces, which will be most useful for her. I do not recommend the best of them of the Czerny studies, because the best of them are already in these books and the time can be better occupied as already indicated. If her technique is insufficient,

do so thoroughly with arpeggios and two-finger exercises of the Mason system.

No one instruction book can be recommended for a pupil, for instruction books are an impossible affair, owing to the arbitrary succession of exercises, studies, and pieces. In the collection of "pieces" referred to, you have some very profitable and pleasing music, and in the Mason exercises you have all the exercises a student needs. You can appropriate as much or as little of one or the other, according to your judgment as to what the pupil needs.

It is very difficult to say what is the best thing for a pupil who only wants to learn a little. As a matter of fact, a great many pupils seem to be in this fix. I am inclined to think that, after such a pupil has learned to read music by playing a little of the first and second-grade books, she can go on with a few exercises to improve her fingering, and take one pleasing piece after another, which she must study thoroughly and learn well. This will probably be more satisfactory to her than going through the instruction book. With reference to your organ question, see that department in THE ETUDE.

1. How many lessons ought a beginner—say, a child of seven—of average ability to be given before giving her a book to read from?

2. What ought one to expect from a child of that age who has taken lessons ten months, one lesson a week?

3. In what time should the average child finish Book I of your "Standard Graded Course"?

4. Should one, right from the beginning, give exercises to develop each part of the hand? For instance, a little two-finger work, wrist work, exercises to stretch the fingers, scales, etc., of course, not all at once, but just the different parts of the hand?"

It is impossible to answer your first question. It all depends. Mr. Faellen, in his fundamental training, occupies almost the first year in drilling the pupils in the elements of notation—that is to say, during the first year he is seeking to make them good readers, which he does by taking time-elements, scales, melody, etc., and later on the chord relations, so that it is only after at least six months that the pupil begins to have the complete staff, and to read music in the ordinary way.

Other teachers give a certain amount of training after the manner of the "tonic sol-fa," until the elementary musical perceptions have been formed, and the pupil begins to comprehend enough to do for herself. In my "Twenty Lessons to a Beginner" I have used about ten lessons before introducing the staff.

One lesson a week is too little for a child of seven or eight years. It would be much better for her to have at least two, and, if possible, four, until she has learned to analyze and to practice intelligently; but, to answer your question just as it stands, I should say that the child of seven, taking lessons ten months, one lesson a week, would just about complete Book I of the "Standard Graded Course"; with two lessons a week this would be completed in six months.

I do not advise giving too many different things to practice in the early stages. If the pupil has the rudiments of tone production, that is to say, the two-finger exercises, with a certain amount of chord practice, this I would have for one part of their work; then I would give them scales or arpeggios to the amount of fifteen or twenty minutes a day practice. The remainder of the time might be occupied with work in the "Standard Graded Course" and a part of a piece. As a rule, a child is not able to practice more than about an hour a day, or an hour and a half at most; and if you divide it up too much you will accomplish very little in any one direction. Dr. Mason's directions for playing all kinds is applicable to more advanced pupils.

"Will you kindly tell me, in THE ETUDE, six difficult compositions that an advanced pupil should be able to play?"

Your question is too indefinite. If you will state about how advanced, I can then give you more definite information. For instance, how many years have you advanced pupil and desire to name six pieces that such a pupil ought to be able to play any time when called upon, of course, by right I should, perhaps, mention something like this: Bach Prelude and Fugue in C-sharp major; Beethoven, some good sonata, such as "The Appassion-

ata"; Chopin, "The Third Ballade"; Schumann, "The Second Kreisleriana," or "The Fancies Symphoniques"; Liszt, "An Bord d'un Source," and the Schubert List "Ballad in Spring." A pupil able to play these in a satisfactory manner would be equal to playing well all the studies of the ten grades, and would also be expected to have played at least six other pieces by each one of the authors in this list, and very likely would have played a number of other pieces by Chopin and Schumann.

If you wish to limit this to an advanced pupil of the seventh grade I should say the Bach Prelude and Fugue in C-minor; Sonata in C-minor, opus 10, by Beethoven; the Chopin Nocturne in G-minor, opus 37; the Schumann "Fancy Pieces," opus 12, and the Schubert List "Hark, Hark, the Lark," also such pieces as Moszkowski's "Shooting Stars." Tannhauser's Waltz in A-flat, etc. I do not know whether these answers will do you any good; at all events, it is the best I can do at this moment.

"I have been much troubled about the use of the thumb in the Mason system of 'Touch and Technique.' I am not satisfied with the explanation and examples that I have received from my teacher (or, perhaps, I have not been receptive enough), and I do not feel like teaching to my pupils what I do not thoroughly understand myself. I have studied Shimer's 'Preparatory Touch and Technique' and find it very good."

If it is possible for you to take the time to make it plain to me, I would be under great obligations to you. How is the thumb used in the 'down arm' and 'up-arm' touch, in the 'up-and-down' and 'up-finger' touch, elastic and mild staccato?"

In the "clinging touch" the thumb is raised and lowered from the joint near the wrist, moving up and down in the vertical plane of the key. In this exercise I advise that the thumb be raised liberally, as, for instance, 12 inches above the keys. The free motion of the thumb on its own joint is of the utmost importance, and, when the thumb touches, the arm should remain entirely rigid. In the "down-arm" touch the thumb has no activity at all. When the arm falls upon this finger the thumb is broad and takes a touch like all other fingers and is relaxed at the end of the performance; the same is the "up-arm" touch. The point of the thumb is in contact with the keys, and, when the arm springs up, of course the thumb goes with it, having first delivered the stroke, which, in this case, comes from the triceps muscle in the upper arm. In the "finger-elastic" touch the thumb is struck upon the key by moving upon its own joint at the wrist, the same as in the first case described, and at the same time the other joints of the thumb are fixed in the same way as the thumb folds around the hand on to the fingers. In the "staccato" touch, as taught at Stuttgart, the thumb is not moved at all, but the hand springs up. I make use of the terms "down arm" and "up-arm," but I do not make use of the terms "down hand" and "up-hand." I consider them inconvenient and of no practical use. There are cases in which a staccato is played by the hand springing up from the keys, and this might be called an "up-hand" touch, but the force of the tone in this instance is either the finger-points or else the triceps muscle, or both; and the term "up-hand" in this case directs the attention to the wrong part of the apparatus.

In passage playing the thumb moves up and down on the joint near the wrist, moving in the vertical plane of the key. In scale and arpeggio playing the thumb passes under the hand sufficiently far to touch the key at all joints. There is also a very fast action of the thumb, which is the same as the first mentioned, only the motion is smaller and lighter, and can therefore be made more rapidly. You get it, for instance, in the trill with the thumb and second finger. I hope I have made this clear.

The question of musical mnemonics is an interesting one. Rubinstein once said that his memory never failed him until he passed his fiftieth year. Musicians noted afterward that when lapses occurred he would provide without hesitation. Young players, however, would do well to memorize, and not attempt to improvise.

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Mrs. J. P.—Your two questions, of widely diverse character, I will endeavor to answer to the best of my ability, although in the case of the second a slight ignorance hinders the outlines of your diagnosis, from the very nature of the effort to communicate, through written words, the powers and limitations of a student.

First, then. You ask how to play passages where the right hand is required to deliver a group of four sixteenths against a triplet of eighths in the left, and also where the right must do a dotted eighth and a sixteenth against the same work of a triplet of eighths in the left. This is, of course, a question in mathematics, and not in music. It is to be solved by calculation. When there is sharply defined perception in the brain, the fingers can do nothing but obey; that is, if the use of the merely technical and mechanical exercises has been such as to establish the true solid state of automatic friendship between the thinking centers and the sub-conscious ganglia, or acting centers.

Now, follow me for a few moments. A triplet eighth is simply a twelfth of a whole note; three twelfths must fill one quarter, and four sixteenths must do the same thing; consequently, there must be a beginning and a closing of the problem with each quarter,—that is to say, with the single beat,—since such rhythmic designs always occur in measures which have four as the denominator of the fraction expressing the formula of time-division, such as $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$. Now, since the quarter beat is by one group of tones divided into four equal parts, and by the other into three equal parts, it is clear that they can only coincide—viz., sound exactly together—with their first notes. After this the notes in the group of four will go at a quicker pace than those in the group of three.

The least common multiple of three and four is twelve. Let us reduce the tones to be dealt with in each group to that common scale of measurement:



Set your metronome at 120; that is, at two beats in each second. Then count twelve.

Now count against the groups, thus—viz., three against each note of the four in the right hand, because 12 divided by 4 gives 3; thus the four notes of the group of four will fall at the first, fourth, seventh, and tenth counts of the 12. Similarly, the notes of the three group will fall respectively at 1, 5, 9. Thus there will be one exact coincidence—at one; then the second triplet note will come in quickly after the second sixteenth, the third sixteenth will fall exactly in the middle of the second triplet note, and the fourth sixteenth will come in as quickly as possible after the third triplet note. This peculiar jerking will at first seem strange, and wholly unlike the sound to be reached, but this is the absolute truth of the mathematical situation. After going over a single group at this very slow rate, and with this precise mixture of positive coincidence and jerking answers of the tones, for a number of times,—say ten, or, if necessary, twenty,—until it grows a little automatic, or without conscious command for each note, gradually hasten the rate, but strictly avoid the counting after it has grown faster than four a second; that is, twice as fast as at first. When a high rate of motion has been reached, there will arise a peculiarly undulating rhythm which has a poetic analogy to the pendulous awaying of the luxuriant vine in the spring zephyr.

My method, thus fully and exactly outlined, is diametrically opposed to that used and advocated by some authorities, who say that the two hands should be trained separately until a high rate of accuracy of time in each hand has been reached; then they should be suddenly clapped together at full speed, like the two halves of an oyster shell. This method will work well with those who have the organ of time rarely large, and who therefore have a fine but unanalytic instinct for rhythm; but there is, it seems to me, great need of a good deal of this slow preparatory work, which I have striven to express fully and lucidly above. To be sure, when playing, no such detailed analysis in the mind is possible. The fact is, however, that we spend far too little time in minutely slow and exact thought while studying the piano. I should say that all of the available time for practice, at least half, perhaps more, should be applied to the keys in an exceedingly slow and reflective manner.

That clearness and perfection which we admire in Rosenhan, Josef, Godowsky, and a very few others can be reached only by slow, precise, conscious labor at the keyboard. Surely, mere accuracy is not enough—not enough, at least, for a great interpretative artist; but it is, alas! lamentably patent that mindlessness, foginess, aliphoness pervade, to a harmful degree, the average work of our piano-students. Good rhythm and flawless mechanism are half the battle in piano-playing.

Now, as to your second question,—whether your student with the small hand should take the "Pathetic" or the "Moonlight" Sonata of Beethoven,—I think that it is not so much to choose as to mere stretch, because all of Beethoven's compositions for the piano are founded upon the Clementi technique, and in that the span of an octave by the fingers only, and with no aid from the wrist, is fundamental. There are fewer difficult spreads, possibly, in the "Pathetic," and that might be the better one for her. However, there is scarcely any normal hand which can do, by judicious exercises, become so disordered as to arch an octave, if not demanded by the music too constantly.

V. B.—In reply to your question as to whether there is any other work upon the details of poetic meter besides the usual chapters in the ordinary rhetorics, I can refer you to an admirable treatise upon "The Science of English Verse," by the Southern poet, Sidney Lanier, published by Chas. Scribner's Sons. The study of versification seems to me to be one of the most fascinating of employments for the mind. In my experience as an instructor in English literature, I have observed that at first the students exclaim at the Greek terminology of prosody; but in such words as anapest, dactyl, iambus, trochee, and the rest, surely there is nothing half so appalling as in the hundreds of complex Greek derivations used by the geologist. It is largely to a fine ear for these relationships that Gilbert, the quondam collaborator with Sullivan in their inimitable comic operas, owed the novel bewitchment of his clinging verses—those enchanting bits of neatly versified conversation, which dance as lightly as thistle-down, and cling to the memory like a hurr. It is also to be remembered that the art of free essential and all-including elements of the art of music is rhythm; that is, the symmetrizing of time. I am there very deeply in earnest in this matter, for I have observed, in hundreds of instances, during my quarter of a century of service to the cause of high-art music as professional critic, that a keen conscience as to time, and its brother, accent, is woefully lacking in a large majority of performers.

I advise every piano-student or singer who is really in earnest and eager to get at the real inner kernel of music, to exercise daily poetry with that mechanical exaggeration which is technically termed scansion. By generation which is technically termed scansion. By generation which is technically termed scansion. By generation which is technically termed scansion.

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Dryden, Milton, certain sweet liquid stanzas of Spenser, Collins, Goldsmith, Keats, Tennyson, Longfellow, Lowell, Holmes, and a hundred more, will be available. Much poetry of the higher and more sustained sort is not of value for this purpose, since its cadences and evolutions are too remote from the short, sharp divisions of musical form.

F. R.—You ask whether I think that there is anything in this new idea that the piano student should try to conceive the groups of tones and entire phrases rather than merely single tones. I find it a little hard to reply to you without seeming to contradict myself.

I certainly do believe in the crying need of the player upon the piano having an ear just as sensitive, accurate, and appreciative of tone-relationships as the singer or the violinist, and it is just as useful to the pianist to have a fine ear as it is to any other musician. There are various systems of ear exercises, and I think any one of the arrangements of the subject now published can not fail to be helpful, whether it be the absolute, ideal best, or not. As to the notion that beginners in music should be taught to grasp phrases, there is perhaps some good there, and I know two piano-teachers of repute in Chicago who are working along these lines, though with what results I am not very fully informed.

There is, however, in all novelties a great danger of the development of that pest of American life—crankism. The everlasting exploitation of petty aspects of a subject under a grandiloquent name of method this or that is liable to work mischief by drawing away the student's thought from the path of the matter in hand. Even so eminent a master of method as Loebt became so one-sided that he criticized at all times, in a sweeping condemnation, the greatest artists, if they chanced not to use his finger-position, which was diametrically opposite to the teachings of Leschetitzky, the reigning "methodist" of the piano playing world of our time.

The illustration which they use,—viz., that children learn language as words, not as vocal sounds, or as letters,—I think inadvisable. The act of speech is instinctive, and the complicated organs of speech have, through millions of years of evolution, been perfected and transmitted, but the act of playing upon that comparatively recent invention, the piano keyboard, is not instinctive and hereditary, but arbitrary and mechanical in the extreme. The analogy would apply with considerable aptness to the singer, but only in a limited degree to the pianist.

It is quite possible in studying the piano to analyze to a degree of pedantic minuteness and sub-undulating tedious, but in its essential nature the piano is a highly artificial thing, and the performance upon it is and must remain a difficult and slowly built anatomism of the nerves and muscles.

GOOD TEACHER VERSUS GOOD PLAYER.

BY C. W. LONDON.

BRING a good performer does not imply being a good teacher. Neither, on the other hand, does being a good teacher necessarily imply being a good performer; yet the teacher must be a learned musician, having sufficient knowledge to hold the confidence of his pupils, and perform well enough to illustrate points in teaching. To this end a profound knowledge of the subject matter of his profession is indispensable, that he may not be one to teach with authority. He must have a clear understanding of all the steps necessary to be taken in giving a complete knowledge of his subject. In such cases he must be more than a musician—he must be a music teacher, with all that the word teacher implies. Hence, the "natural musician," who knows music intuitively, is never a good teacher, for he has not been over the hard road of the average pupil, and how can he teach what he does not know how he learned?

"Nature has given to men one tongue, but two ears, so we may hear from others twice as much as we speak."

THE TRANSFORMATION OF A GENIUS.

FROM A MUSICIAN'S DIARY.

(Continued.)

July 14th.—Last week I joined a party of musicians—Oh, divine Muses, pardon the profanation of the word!—for concert work at summer hotels and watering-places—a violin, a flute, a cornet, and a soprano. I will play piano accompaniments. The violin and cornet players also "render selections on the mandolin, guitar, and banjo." What a daily martyrdom my spirit undergoes!

August 5th.—One gleam of sunlight in my existence, my soul racked as mercilessly as any Torquemada's myrindoms ever tortured Moor and Jew in the palmy days of the Inquisition. Our soprano singer has the true artistic nature. She is in thorough sympathy with all my hopes and plans; and can charm me out of my moodiest spells. What a blessing such a woman would be could I always have her by my side! I must have sympathy. How the thought of her thrills me! A home made bright by her would be a veritable paradise of the Muses.

August 18th.—One week of doubt, of joy, of hope, of despair, alternating as her manner toward me. But the agony is over. We shall be married in the fall and shall make a concert tour together. Laura is an angel; so fits of temper spoil the severity of her nature.

August 24th.—Can I have been mistaken? Laura acts strangely. Can she be jealous, after all? A guest of the hotel, a beautiful girl, who has a wonderful sensibility for the highest aims of art, has seemed greatly pleased with my playing. I explained to her this afternoon Beethoven's great "Sonata Appassionata," the ecstatic significance of those wonderful themes and the spiritual lessons involved in the subtle transformations, melodic, rhythmic, and dynamic, which the tone wizard causes them to undergo. She hung on my words as if enraptured, and her soulful eyes filled me with a sort of intoxication that brought the richest fancies to the surface of my tide of thought and lent warm, vivid colors to my expression. I felt as if inspired. Laura passed and saw it all. I can not forget the look, apparently smiling but cast on us as she went by.

August 26th.—I had a treble *musical quartet de cœur* with Laura this morning. I can not bear to recall her exhibition of jealous rage and the nasty things she said to me. I tried to assure her that I was doing missionary work for the cause of art. "Art!" she rudely interrupted. "Art? why the girl is all art; and if you were not so blinded with concert, you could see she was only amusing herself with you." Women can be so very personal when they are angry. "Amusing herself!" I do not know much about women in social relations, but if that girl's eyes did not express a great deal more than I am—but no! I dare not dwell on the subject. Honor forbids.

August 27th.—A truce has been arranged, but the fire only smolders. It may break out again. I must avoid that girl, and yet I can not help wondering if she was trying to make sport of me. Some girls think every man is ready to become a victim to their wiles.

August 29th.—Musical women may be very good assistants in some form of work, but in these days they are growing very independent, and want to stand on an equality in all matters of judgment. Laura refused to accept my dictum on a point in connection with the rendering of a song, and told me to stick to the piano, that she knew more about singing than I. She did not seem impressed by the fact that I had written a cantata for soprano solo, chorus, and orchestra, entitled "To the Genius of Song," a work full of highly original vocal effects.

August 30th.—One week of tears and recriminations. We are on the verge of separation. Yet I must avoid a complete break. My contract calls for work until September 1st.

August 31st.—The breach is irreparable. Laura leaves for Boston to sorrow. I, for New York. Another dream of communion with a kindred spirit is shattered. She was but common clay after all, with all the woman's

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weakness that cause the sex to fall short of true artistic stature. I shall not pay any attention to women hereafter. They are false and fickle, and the modern-day woman has too exalted an opinion of herself. I can not bear an independent woman.

October 1st.—I have spent September in revising my great concerto, my symphony, and a number of sonatas and concert fantasias. The publisher who offers the best terms shall have works that shall mark an epoch in the history of American composition. Perhaps I will also publish my song-settings of the great sonnets of the English language.

October 5th.—I saw several publishers to-day, and only one was willing to look at my work.

October 6th.—My manuscripts back already! How I hastened to open the letter that came with them. This is what was said: "Not available." Why not? "Contains some good counterpoint."—Good counterpoint to me, who was a prize for a five-voice fugue with three subjects!—"But not much music." How about Bach's counterpoint and music, Mr. Publisher, or your critic, who knows so much, or perhaps so little? But so it is. If one is not in the ring, he can not get a hearing before the public. The unknown man must remain unknown or make himself notorious, or perhaps write a comic opera or a popular song.

October 13th.—I have recovered from my fit of despondency because of the rejection of my compositions, but I shall abandon that field. I shall become a journalistic free lance, and shall dip my pen in virginal, and naught but the concentrated acid of an artful nature shall be poured forth, instead of the "milk of human kindness" of fiction. I shall become a musical ghost. I shall dismember reputations, and prey on the living as well as the dead. The iron has entered my heart. Music shall know me no more, except to sneer.

October 20th.—Two weeks have I spent laboring almost incessantly on my brecheux, "The Mistakes of the Classical Composers," in which I show every error of tone that violates the rules of composition as laid down by my great master Einfallspinsel. Not even Beethoven's "marked" down more than I. The book will certainly establish my reputation as a keen critic and a trenchant writer.

October 26th.—I have sent my manuscript to the "Musical Globe," whose brilliant editor will know how to welcome a kindred spirit. What a master of caustic wit and biting invective he is!

November 1st.—After two days of suspense I received a package from the "Globe." Instead of a check, it was my manuscript, with one word, in blue pencil, on it: "Not!" I can bear no more. Every avenue is closed to me. For no life of a virtuoso, with its rich eloquence and dazzling success; no wealth of laurel on my brow for immortal work in composition; no recognition for my power as a clear, logical thinker, of great imagination and rich, poetic fancy. Must I teach?

November 1st.—I know not how I have lived the past thirty days, every one of which seemed a month. Inexorable fate draws nearer. I must teach. No more may I indulge my dreams of stupendous technical power, of passionate expression, of union of Liszt and Beethoven. No! Cruel, grinding necessity knows no law.

December 25th.—A letter from home. Father says: "Come home, my boy. We want you, we need you. You are all we have. Your mother is aching out her heart fretting about you away from her. We can not be any further from you. Your place is with us." I can not refuse to obey this touching plea; but still I can not bumble my pride. Again a struggle.

December 30th.—I shall go. My vision is clearing. I begin to realize how blinded I have been by my wild dreams. Perhaps I shall receive my whole sight again suddenly. You must come and take his place." And I shall go.

January 1, 1891.—How happy father and mother are! I myself feel as if I had a foretaste of heaven. What happiness there is in obeying a call of duty! How

blind I have been, and what a source of sorrow and anxiety to my dear parents! Mary came in. She has been at Wellesley the past year, and has greatly improved, but has no ear for music. As she says, "I can scarcely do more than keep a tune in church." But she is a good, sensible girl, and a good housekeeper, mother says.

January 1, 1891.—Five years after the record above was made I picked up my old journal and found the last page blank. Mary says I shall write that I still fill Mr. Small's place; that I do not often fall from grace and play Bach fugues and choral fantasias; that my day is large; that I have all the pupils I can teach at a dollar a lesson; that my publisher has just sent me a handsome check for the last three months' royalties on my "First Lessons in Piano-playing"; and that the editor of "The Student" says that my series of articles on "How to Teach" have been the leading feature of his journal the past year.

OPPOSITION TO THE VIOLIN FOR GIRLS.

BY EDITH L. WINN.

WHEN will the public cease to talk against the violin for girls? I was a mere child when I read for the first time the life of Camilla Urso. It read like a fairy tale. It is long ago since Camilla Urso first demonstrated that a girl can learn to play the violin. Lady Hall has done so, and Otea Bull. Professor Joseph Joachim has sent out into the world a whole galaxy of young and talented violinists: Maud Powell, Geraldine Morgan, Lilia Shattuck, Marie Soldat, Betty Schwabe, Gabrielle Witrowitz, and many others. Some are doing work in the world as teachers, and they teach as well as men. Some are concert artists, but in these times few concert artists can afford to rely upon the income of concert work, and the very best of our concert artists also teach.

A father came to me and said, "I do not like to invest money in the musical education of my daughter unless I feel that this will bring a ready return for the investment."

Indignantly responded, "Is not the cultivation of your daughter's heart and mind and character of vastly more importance to you than the amassing of money?"

"To be sure," he replied.

"Then educate her. Give her what is due to her talent, and you will never be sorry. Put her in the way of earning an honest livelihood, and she will be a happier woman at twenty than half the society butterflies who have too much money to spend wisely and too little brains to impress themselves upon any one with whom they come in contact."

"But," said he, "the teaching profession does not stand high in my city. I am not sure that I wish my daughter to teach."

"The time is ripe," I responded, "when every one shall realize that teaching is a noble calling, and that a concert performer, too, is a benefactor, a physician, a helper of the needy."

The father must have a moment and replied: "I will leave it all to you. My daughter's happiness is of great consequence. If you think that she will not be happy unless she becomes a good violinist, I am willing to bear the expense and to send her to some large music center by and by. Of course, if I had a boy, I would not want him to be a violinist, for he would undoubtedly wish to belong to an orchestra or a concert company, and such men are spendthrifts, and uneducated, aside from musical knowledge."

The time was too short to argue that orchestra men could be respectable, business like, educated, and refined; but I spoke of the success which I felt sure would come to this gentleman's daughter, and I thanked him for his confidence in me.

"I leave it all with you," he said, on parting. I wished that they all would—and thus ended one of those many studio talks when parents call to inquire if "it is going to pay" to educate their daughters to play the despised and plebeian violin!

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HOW TO GET PEOPLE TO ATTEND PUPILS' RECITALS.

BY T. L. RICKABY.

NOTHING has been often reiterated in the columns of THE ETUDE than the truth that the teacher's best advertisement is that which results from public exhibitions of his own personal skill, or that of those under his instruction. We are advertised by our pupils; but we must first have pupils and retain them, and the result is the very best means at the teacher's command to increase his patronage. However, there are two very imperative conditions to be fulfilled before the greatest benefit is attained: First, one must get people to attend; and, second, though equal in importance, they must be the right kind of people.

I give recitals often—every four weeks. Three or four days before the date set I insert the following notice in the daily papers:

THE NEXT RECITAL BY THE PUPILS OF MR. ——— will be given on _____ evening, Dec. 22d, at the _____ Church. Tickets _____ by ticket only. Tickets may be had free of charge by applying at the studio of Mr. No. 140 North St.

Of course, all pupils and their relatives know of the recitals, and this newspaper notice is not for them. They, however, must not be passed over by a general invitation. No matter the teacher take it for granted that they will come. I have a system of season tickets which read as follows:

"Please admit _____
This ticket is for all concerts and recitals given in the _____ Church by Mr. ——— and his pupils during the season of 1898 and 1899.
Do not forget to bring this ticket along, as these are free entertainments."

These tickets are given to pupils and their parents almost exclusively. I say "almost" because I do make a few exceptions. In every town there are some distinctly musical people who enjoy the recitals and appreciate them, although they may not study music themselves nor have children who study. I always like to count on such, and they certainly appreciate the compliment implied by the present of the season ticket. The newspaper notice catches the eyes of a few musical people, who avail themselves of the free tickets. No one will ask for tickets unless he wants them or is interested in musical affairs. This is better than giving out tickets indiscriminately. In the latter case they often fall into the hands of people who do not attend, and the tickets are wasted, or of people who do not want to go, but do so out of courtesy. These classes are useless to the teacher.

There are others, however, to be considered. In every community there are people of influence or culture who for some reason or other have not attended the recitals; people who have growing children who may require music lessons in the future. There may also be others, too, whom it would be desirable to cultivate. I have circulars printed which read as follows:

Mr. _____
I should be glad to see you at the next recital given by my pupils at the _____ Church on _____ evening, Dec. _____, 1898.

Any one interested in music directly or indirectly will find these recitals interesting, beneficial, and entertaining.

Admission by TICKET ONLY. I will be pleased to supply tickets free to any who will apply to me at my studio at No. _____ St.

I send out a few of these at every recital. Sometimes only one or two, at other times as many as forty. It will be seen that with the newspaper notice, the season

tickets, and the last circular everybody is reached—that is, everybody who is calculated to be of any service to the teacher.

I will draw attention once more to the fact that the last circular emphasizes the necessity of having tickets and asking for them. As in everything else, "lightly gotten, lightly prized." Give the tickets out indiscriminately, and they will be wasted or fall into the hands of those not interested in any way. At the same time there grows up a spirit of exclusiveness about the affairs which gives them a higher value, and also increases the desire on the part of many to attend. A notice in the papers to the effect that "everybody is invited" would result in a much larger crowd probably, but not the crowd that would prove valuable to a teacher. The best people in any town are usually afraid of anything that savors of a "free show."

It will be seen that the season ticket is only good for the recitals and programs given in the church. When I give a piano recital myself, or give choral or orchestral concerts, they are given in the Opera House, and entirely different conditions prevail.

The object of the above "schemes" is to get people—and the right kind of people—to attend the pupils' recitals. The next question is, What shall be given when they do attend? This opens up the whole subject of recitals—a subject on which much can be said, since teachers may easily differ in their methods of preparing and arranging the programs for such recitals. The subject does not belong properly to this article.

TEACHING AS A SPECIALTY.

BY HARVEY WICKHAM.

It was an old-fashioned custom to limit the term musician to those who composed or performed, and I confess that I sometimes wish that the custom would return. There, many who labored in other directions have done much for the art, but one is not wrong in calling Helmholtz a scientist, for example, just because of his researches in acoustics. Why not call a critic what he usually is, a *literateur*? He may be a musician to boot, but it is mainly as a clever user of words that his reputation is made. As for theorists and essayists I distrust them openly, save in so far as they back their sayings with doings; and teachers—but let me speak of them at length.

Some men carry with them an atmosphere enlivened with enthusiasm and the apparent nearness of great deeds. They are, perhaps, men of great deeds themselves—like Liszt. As often they have built their castles mainly of air—like Czerny. This may seem a strange characterization of Czerny, but one has only to consider the great influence he exerted in his day and generation to be sure that he had transcendent qualities which by no means found their way into those interminable studies of his. It is a golden thing for a student to come into contact with savants of either of these classes, for these are the horn teachers, the natural broadeners of horizons, the indefatigable demolishers of tradition. But in an art so full of prosaic details as piano-playing, let us say, something more definite than broad horizons is needed, and the services of a trained, technical specialist who is personally conversant with every inch of the ground, so to speak, is imperative. Even if he is a narrow, un sympathetic, unimaginative individual, one can not do without him at one stage of the artistic career or in the study of the instrument.

If both the inspiration and the example can be found combined, so much the better; while, of those who are neither philosopher-poets nor men of accomplishment, I have nothing to say. I wish that with them I also had nothing to do; but one must not expect too much of poor old Mother Earth. I suppose, however, that the inspiration and the example can be found combined, so much the better; while, of those who are neither philosopher-poets nor men of accomplishment, I have nothing to say. I wish that with them I also had nothing to do; but one must not expect too much of poor old Mother Earth. I suppose, however, that the inspiration and the example can be found combined, so much the better; while, of those who are neither philosopher-poets nor men of accomplishment, I have nothing to say. I wish that with them I also had nothing to do; but one must not expect too much of poor old Mother Earth. 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BY WILLIAM H. SHEERWOOD.

It is well known that teachers of music in Europe have an advantage over the best teachers in America, irrespective of merit, by reason of the prestige which attaches itself in the minds of our fellow-countrymen to all things European. It can, however, be learned, by those desirous of knowing the facts in the case, that upon this continent we are at the present time developing in the minds of our pupils a most practical and scientific training. This training not only embraces the power of analysis of music, but also the physiologic knowledge of the cultivation of independent muscles and steady nerves, as best adapted to the artistic delivery of music in piano playing and otherwise.

If we are to get the credit that our musical talent and playing rightfully deserves, our people should think twice before taking the effusions of inexperienced schoolgirls who go abroad to study as proof of the superiority of European methods and teachers over our own.

Nowhere in the world have the mechanical sciences or the intelligent adaptation of means to an end in all kinds of education been better developed than in the United States of America. There is just as much musical talent here in proportion to the population as anywhere else in the world, and in a great many respects there are better conditions for its cultivation. I will go so far as to say that in our large cities, like Chicago and Boston, there is quite as much opportunity to enjoy that so-called "musical atmosphere" as there is elsewhere.

Under such circumstances, it would be but an act of justice, fair play all around, for some of our wealthy philanthropists who are providing so magnificently for universities, art institutes, symphony orchestras, etc., to bestow some of their attention upon the desirability of providing a fund, under proper restrictions, for the education of deserving young students of music.

Many recent bequests and endowments to the educational institutions in Chicago place that city apparently in the very front rank, on account of the public spirit of enlightened philanthropy of her wealthy citizens. Through such generosity the university students and the students in the art museum can get the best of instruction at a nominal price, besides, in many cases, being provided with the means of earning their own living meanwhile.

Constantly I am in receipt of letters from young people who wish to study music and to fit themselves to become teachers. In many instances they are not able to pay the expenses of the tuition of first-class music teachers, and to provide for the other necessary disbursements as well, but are invariably asking if I can get them something to do to earn a living, and to help defray the cost. From an acquaintance with very many such students I am prepared to affirm that in a majority of instances they are the very ones who ought to be assisted in obtaining a few years of quiet, undisturbed study in the art. These people show talent, intelligence, and character, and it is my belief that they have a right, a claim upon the community for a good musical education quite as much as the students in other branches, who are more favored by these recent magnificent bequests.

It is a conceded fact that it is the duty of the parents to provide for their children during the time they are growing up; it seems to me that it is equally the duty for an enlightened community to provide for the education of the young. While, however, so much has been done to make Chicago a great center of education and art culture, there has been vastly little done in the department of music. I look upon the education of young people as an important investment, and, therefore, I very much wish that those who possess much wealth, not only in Chicago, but in other cities as well, who feel that they wish to bestow some of it for the benefit of their fellow-beings, would provide a fund for the use of the recipient in found drawing and capable, and to be paid back without interest, or else at a low

THE ETUDE

rate of interest. It would undoubtedly be a great misfortune if such a bequest should be bestowed without due regard to merit, or tied up to some particular clique or institution. I believe, however, that the time is ripe for munificently disposed art patrons and philanthropists to take the initiative step in this matter.

It is a great misfortune to the entire country that there are so many incompetent music teachers, often incompetent from mere lack of funds and opportunity to study and to equip themselves thoroughly for their life work. If the system of which I have spoken were in vogue to a greater degree, there would be fewer instructors in music unqualified to fulfill the duties of their vocation. As matters now stand, students try to rush the work of years into months of study, and go out into the world as teachers before they have fully mastered the principles of their art.

The old fashion that prevails in Europe, the apprenticeship system of seven years' service, has its merits. There the student is obliged to spend many years in correct and thorough study and in sound and true preparation for a future career; in America it is all feverish excitement and undue haste and a struggle for superiority in positions, instead of a conscientious desire fully to comprehend one's subject. In this respect European methods are vastly superior to our own; in most other respects we can equal or even excel them.

It is certainly very commendable that students who are limited in regard to money for their living during their pursuit of art should be willing to work hard and deprive themselves of many necessary things in order to develop their talent. Many a career has been cut short or dwarfed of its possibilities by various obstacles, the chief and most important being that of an obligation to earn one's daily bread.

Large centers like Chicago and Boston, where the opportunities of studying are the greatest, are, unfortunately, the places where a student finds the most difficulty in making a living and paying expenses. Many of the young people who have thus to make their own way in the world are children who have been bereft of a parent's care at an early age. One left in this manner and thrown upon the world to earn his own living is not so fully equipped to enter upon the battle of life as one who has had that care during the years when the mind and other faculties can be improved and developed to the best advantage.

Many of the people of America have the magnetic power of attracting money in large quantities, building up for themselves colossal fortunes. We find our wealthy people forming trusts and making many large and excellent investments; but what investment in material resources can exceed an investment in the development of brain and character?

It is a great misfortune to the community, as well as to the resident musician, that so much of the musical patronage of our people is diverted to sending music students abroad instead of making provision for them to pursue their study in their own country in a quiet, undisturbed way, not having to think of expense, for the same length of time that would be required of them at the art centers of Europe.

It is much to be deplored that the wealthy people of America patronize foreign visiting talent in such undue proportion to that of home talent. We have in our midst many excellent artists, both vocal and instrumental, who for many years have devoted their time and talent to the upbuilding of musical art in this country; why should they be so overlooked while artists who have no national claim upon our sympathies and support receive large amounts of money (which rightfully belong to our own country) that they, the foreign artists, may take abroad and spend in another land that which the brain and muscle of this land has spent many years in answering? It seems inconsistent and prejudicial.

Often is heard the statement, "We have no distinctive school of American music." This would not be the case if our millionaires would apportion some of their superabundant wealth to the founding of some institution where the talent of our native artists could be directed in the teaching of the young and as yet undeveloped musical mind in distinctive lines, forming a purely national college, not a one-sided, narrow-minded

establishment, but a musical university upon a broad national basis. Endowments of this nature and the spending of American-made money in America would do much to bring about a better and higher state of musical standing and culture than at present holds in our community.

Musicians should not allow some narrow favoritism toward this or that faction to encourage them in the habit of decrying the efforts of other artists than their favorites, or even of going to the length of maligning those in the same field as their particular partisans. It is a very easy thing to destroy the finest work of art which may have taken years to build up with a single rough, indiscriminate blow. The best efforts of our cultivated musicians require such an amount of self-sacrifice, patient and intellectual development of talent, that one should strive, for the cause of the art, to seek the good in them and bear lightly with their faults.

These remarks do not apply to mediocrity. The appearance of amateurish and undeveloped persons in the concert field is certainly not to be encouraged.

MUSIC TEACHERS' NATIONAL ASSOCIATION NOTES.

THE Music Teachers' National Association will hold its twenty-first meeting in Cincinnati, June 21st to 23rd, preceded by a delegate meeting on the 20th. The special feature of this meeting will be a program of compositions by American composers, which is given below. The assistance of the Cincinnati Symphony Orchestra, under F. Van der Stucken, the Apollo Club, under Mr. Foley, and the Orpheus Club, under Mr. Graminger, has been secured. There will be three evening concerts with orchestra and chorus. In the afternoons there will be a piano recital, with vocal numbers, an organ recital, and a chamber concert. The mornings will be devoted to essays and discussions of musical topics. Great interest is being shown by Cincinnati musicians in this meeting, and the officers intend to make it the greatest success in the history of the Association. Cincinnati generally are responding liberally by contributions to help to make this meeting a financial and an artistic success.

LIST OF OFFICERS OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION FOR 1899.

President, Arnold J. Gantvoort, College of Music, Cincinnati. Vice President, Carl G. Schmidt, 21 South Street, Morristown, N. J. Secretary, Philip Werthner, Walnut Hills Music School, Cincinnati. Treasurer, Fred A. Fowler, 850 Chapel Street, New Haven, Conn.

Program Committee.—Frank Van der Stucken, College of Music, Cincinnati; Bush W. Foley, Methodist Book Concern Building, Cincinnati; William E. Mulligan, 457 Fifth Avenue, New York; Henry Friedlich, Auditorium Music School, Cincinnati.

Executive Committee.—E. W. Glover, Methodist Book Concern Building, Cincinnati; Walter Henry Hall, St. James' Church, Madison Avenue and Seventy-third Street, New York; Louis Ehrhott, Fourteenth Street, Cincinnati; Miss Bertha Baur, Conservatory of Music, Cincinnati.

PROGRAM OF COMPOSITIONS BY AMERICAN COMPOSERS.

Symphony, "Tristram".....Templeton Strong
Divertimento.....C. M. Loeffler
"Lechivar".....G. W. Chadwick
"Melpomene"....."William Radcliff"
Symphonic Prologue, "E. Van der Stucken"
Piano Concerto.....Henry Holden Hus
"Montezuma".....Frederic Grant Gleason
Indian Suite.....Edward MacLachlan
Prelude, "Oedipus".....J. K. Paine
"Cello Concerto".....Victor Herbert
Elegy.....E. W. Glover
"Dreaming".....H. W. Parker
Scherzo.....Johann Berk
"Hiawatha's Wooing".....Arthur Foote
Vorspiel, "Kneilworth".....Bruno Oscar Klein
Overture, "Star Spangled Banner".....Hugo Koss

No 2684

To the Hunt.
Idyl.

G. Wartenstein, Op. 6.

Edited by
Frank L. Eyer.

Allegro. M. M. J. = 100

a) Endeavor to produce a horn-like quality of tone in the left hand part. The right hand part should not

be heard prominently until b).

c) Perform the next eight measures with dash and vigor.

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p *cresc.* *f* *espress.*
f *dolce.*
f *cresc.*

2684-2

p *cresc.* *f* *espress.*
f *dim.*
f *ff*

d) Observe the tied note in the right hand.
2684-3

e) The last two measures with snap and brilliancy.

MOMENTO GIOJOSO.

MORCEAU POETIQUE.

It is said by many that in regard to adaptiveness to the peculiarities of the piano, (German: Clavier-maessigkeit), Moszkowski's style is the best since Chopin. This piece certainly argues in favor of such an opinion, for it affords wonderful opportunities for the pianist. A light and yet resonant staccato, great variety of touches, an execution as

clean cut as an ivory carving, brilliancy and bravour at the end, refined pedaling (indicated as far as possible by the editor), and a delicate suggestion of a Spanish dance-rhythm, are its main requirements. As a teaching piece for pupils slightly above the medium grade, it has proven of incalculable merit.

Revised and fingered by
C. v. Sternberg.

M. Moszkowski, Op. 42, No. 3.

Molto vivace.

a) The first bass-note in each measure should be decidedly staccato, unless the reverse is especially indicated, as for instance, in measures 15 & 16. Here the change of pedal should be accomplished before the finger left the key. Copyright 1899 by Theo. Presser.

b) A slight (though very slight) lingering upon the first prolonged note in this new movement, will prove effective, also at e), especially if the passage from d) to e) is played contrastingly — in strict time and very fluently.

f) This phrase of eight measures should be well unified, closed within itself, as it were; so should, with a decided change of color, the next one, after which, at g), it splits up again into shorter phrases of 1, 1 and 2 measures.

6

ff *briso.*

7

h) These brackets indicate another manner of execution, by interlocking of hands, more desirable here, at the end of the piece, because admitting of greater strength; beware of hurry, however!

THE MERRY SKATER.

Fidelis Zitterbart.

SECONDO.

Tempo di Galop.

Musical score for the second part of 'The Merry Skater'. It consists of six systems of piano accompaniment. The first system is marked *p* (piano) and *mf* (mezzo-forte). The second system is marked *mf*. The third system is marked *f* (forte). The fourth system is marked *mf*. The fifth system is marked *mf*. The sixth system is marked *Fine.*

THE MERRY SKATER.

Fidelis Zitterbart.

PRIMO.

Tempo di Galop.

Musical score for the first part of 'The Merry Skater'. It consists of six systems of piano accompaniment. The first system is marked *p* (piano) and *mf* (mezzo-forte). The second system is marked *mf*. The third system is marked *f* (forte) and *ben legato*. The fourth system is marked *mf*. The fifth system is marked *mf*. The sixth system is marked *Fine.*

SECONDO.

TRIO.

Musical score for the Trio section of the Secondo movement, measures 2734-2738. The score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The section concludes with a double bar line and the marking "D.C." (Da Capo).

PRIMO.

TRIO.

Musical score for the Trio section of the Primo movement, measures 2739-2743. The score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The section concludes with a double bar line and the marking "D.C." (Da Capo).

№ 2686 GOLDEN WEDDING MINUET.

GROSSVATER TANZT.

G. Karganoff, Op. 25, No. 4.

Tempo di Menuetto.

The first system of the musical score for 'Golden Wedding Minuet' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and a half note. The second staff continues the melody. The next three staves are a grand staff with a key signature of one flat and a 3/4 time signature. The third staff begins with a piano (*p*) dynamic and a half note. The fourth staff continues the melody. The fifth staff continues the melody. The system concludes with a double bar line.

The second system of the musical score for 'Golden Wedding Minuet' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff begins with a mezzo-forte (*mf*) dynamic and a half note. The second staff continues the melody. The next three staves are a grand staff with a key signature of one flat and a 3/4 time signature. The third staff begins with a forte (*f*) dynamic and a half note. The fourth staff continues the melody. The fifth staff continues the melody. The system concludes with a double bar line.

General Bum-Bum.

Edited by Carl Hoffman.

Ed. Poldini.

f *p* *rall.*

Tempo di Marcia.

f *p*

f *p* *rall.*

TRIO. *a tempo.*

ff *rall.* *mf*

ff *D.C.*

SERENADE.

C. CHAMINADE, Op. 29.

Moderato.
dolce ma ben marcato il canto.

ppp *p*

cresc. *dim.* *pp* *cresc.* *dim.* *mf marcato.* *cresc.*

Copyright 1899 by Theo. Presser. 4 The two Pedals may be used ad lib.

marcato. *marcato.* *dim.* *p. dolce.* *mf* *cresc.* *marc.* *dim.* *p. dolce.* *pp*

Musical score for page 18, featuring five systems of piano and bass staves. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *cresc.*, *pp*, *pochettino rit.*, *a tempo.*, *dim.*, *marcato.*, and *mf*. The piece concludes with a *pp* marking.

Musical score for page 19, featuring five systems of piano and bass staves. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *dim.*, *ppp*, *a tempo.*, *mf*, *dim.*, *pochettino rit.*, *ppdolcissimo.*, *cresc.*, *sempre ben legato.*, *dim.*, *ppdolcissimo.*, *a tempo.*, *sempre dim.*, *pochettino rit.*, *ppp*, and *ppmarcato.*. The piece concludes with a *ppmarcato.* marking.

The Jonquil Maid.

Arthur Macy.

F. G. Rathbun.

Allegro moderato.

mf

rit. *dim.*

A
The

rit. *a tempo.*

lit-tle maid sat in a jon-quil tree, Sing-ing a-lone in a low love-tone And the
wind swept back to the jon-quil tree, At the close of day in the twi-light gray, But the

a tempo. *rit.* *a tempo.*

wind swept by with a wist-ful moan For he longed to stay with the maid' all day.
sweet lit-tle maid had stol-en a-way And whi-ther she's flown will nev-er be known.

pp

But he knew, As he blew, It was true, That the dew Would
Till the rose, As it blows, Shall dis close, All it knows Of the

f *rit.* *lento.* *smorz.* *Tempo I. con moto.*

nev-er, nev-er dry If the wind should die So he hur-ried a way where the
maid, the maid so fair With the sun-set hair And the sad wind comes and

Tempo I.

rit.

rose buds grew And while to the land of the rose went he Sing-ing a-lone in a
sighs and blows And dreams of the day when he blew so free When sing-ing a-lone in a

rit.

1. *a tempo.* *2.* *a*

low love-tone, The lit-tle maid sat in a jon-quil tree. low love-tone, The

a tempo.

tempo.

lit-tle maid sat in a jon-quil tree.

f a tempo. *f* *pp* *ff*

BID ME TO LOVE.

Words by
CLIFTON BINGHAM.

D'AUVERGNE BARNARD.

Moderato.

con espress.

dim.

I do not ask for the heart of thy heart, I do not

bid thee re-main or de-part; Let me but love thee and I will not

plead Aught save to fol-low wher-e'er thou dost lead. All that I

f

colla voce.

a tempo.

ask for is all that may be, All that thou car-est to give un-to

ff *mp*

con espress. cres cen do. ff

me; I am con-tent to be this un-to thee, To

sight; I can look up to thee, morn-ing and night And

cres cen do.

mp con espress.

love thee for-ev-er, Love thee for ev-er, and ev-er; I am con-

love thee for-ev-er, Love thee for ev-er, and ev-er; I can look

ff *mp*

rall.

tent to be this un-to thee, To love thee for-ev-er and ev-

up to thee, morning and night, And love thee for-ev-er and ev-

f *rall.*

2740-5

RUBINSTEIN'S THEORY OF PRACTICE.

BY ALEXANDER MCARTHUR.

24

er. Fine.

Let me but

live in the light of thy face; Find in thy heart and thy being a

quicker.

colla voce.

allegro.

place. Tho' it be low at thy feet, be-ing there, I can my

dim.

ff allarg.

hom-age more fitly de-clare; my hom-age de-clare; Then as the

colla voce.

2740-5

Or the many obstacles that lie in the path of a student there are none greater than those he places there himself through a false or thoughtless fashion of practicing.

It is on practicing that a student's whole success depends. Sometimes he fancies, "Oh, if I could only get to Europe, only hear this artist or that, what could I not do?" Yet day by day he wastes hours that are priceless—since it is the hours of our youth that tell in practically setting himself backward rather than in making progress, because he is ignorant of the very first essential of success—a right method of practicing. More promising careers are wrecked, more tears of bitter anguish and disappointment are shed, and more money wasted because of this defect than parents and guardians imagine.

Too many teachers of standing pay little or no attention to this matter because they foolishly presuppose it has been acquired by the student. They have bright pupils, talented pupils, pupils specially gifted, yet somehow the progress of the latter is anything but what it should be. There is occasional improvement, a brilliant success with this piece or that, but, on the whole, the pupil makes no solid progress. He or she, as the case may be, is anxious, willing, ambitious, eager to do their best, but they come with a Bach fugue all in a tangle, a Beethoven sonata lacking in fire and clearness, and even one of the Mendelssohns "Lieder ohne Worte" blurred and distorted. The teacher knows his pupil feels the music, understands it, loves it. He decides hastily it is want of practice, and reproaches the pupil accordingly. The latter, knowing he has practiced, dares not admit how many hours he has spent in study, and is forthwith plunged in despair and disheartened utterly. If the pupil is a youth, he grows haggard and morbid, he begins to doubt his ability, the worst drug on success, he loses faith, hope, even energy, for he senses and grows bitter over the success of his comrades, gloating in secret over their disappointments. If the pupil is a girl, she weeps and wails, making herself ill and hysterical, and Oh, the misery of it all! What an inferno for young hearts and glowing ambitions our music conservatories too often are, and all because of the simple fact that the majority of teachers forget or neglect to show their pupils how to practice, and the majority of pupils practice wrongly because they know no better.

A talent for music is more frequent, perhaps, than we suspect; but in a hundred talents there are not two to whom the right method of practicing comes of itself. Yet there is nothing easier in music to acquire than this all-necessary adjunct to success, if pupils and teachers would but give it the proper amount of attention and thought.

In the St. Petersburg Conservatory, during Rubinstein's last term of directorship, there were quite a number of distinguished and talented pupils. There was one especially whose progress and work attracted my attention more than the others, from the fact that this pupil, X—, was endowed with but a remarkably small amount of talent, yet X— was always well up in front. Was it Bach, or Beethoven, or Chopin, or Schumann, X—'s readings, if they lacked the higher esthetic and emotional perfection Rubinstein required, were still so beautifully accurate in detail, so true in intention, so thoroughly thought out and smoothly given, that beside the less finished work of his more gifted comrades his reading acquired a false eminence in our estimation.

I could not understand it, for in everyday life X— was anything but clever. Although there have been anomalies in art, very stupid men often making brilliant virtuosi, yet X— was still a puzzle, for in a given time, X— always got ahead of other students immeasurably more gifted in every particular.

There was, of course, quite a coterie of very clever music critics in St. Petersburg that gathered about Rubinstein. Some were newspaper writers, others pro-

fessors, and others simply gifted amateurs. It was their custom to discuss and to pick the pupils' work to pieces at the Conservatory concerts. Once when X— had finished and received quite an ovation, a certain Paul Petrowitch, whose opinion I valued next to Rubinstein's, asked me if I thought X—'s work merited this. I replied that I thought not. It was very respectable, but lacked a great deal. "Well," said Paul Petrowitch, "I agree with you. X— is not musical, and I was puzzled to account for his apparent cleverness until I heard him practice. If you want to profit by your Rubinstein lessons, go home and listen to X— practicing, or, better still, get X—'s mother to superintend your practice as she superintends X—'s."

Some time later I asked Rubinstein how he considered X—'s work, and he answered, "Well, personally, I think X— is a donkey; but he is painstaking and accurate, and a great example to the whole Conservatory. His art may not be great, but when an artist even of little talent gives the best in him, it compels respect and attention."

By chance X— and I were thrown very much together after this, and I had an opportunity to study this method of practice that had aroused the respect of Paul Petrowitch. What did it consist of? Simply and principally, in a tempo of the most evenly moderate. X— practiced like a machine, and with a metronomic precision. If he blundered, the phrase was commenced over again, and the most difficult passages came easy to his fingers, simply because the tempo was so slow. He played, too, with a firm and even touch, and the mere effort to keep himself back kept his attention riveted on his work. It took X— half an hour to get through the first movement of a Beethoven sonata, but a second or third trial left him almost note perfect; he then gave particular attention to unance and phrasing. When he had played the piece some twenty-five times he then went over it in the proper tempo; but for every time he played it after this in the right tempo he practiced it at least five times in his first manner—that is, slowly. The results were those we have just described. X—'s method of slow practice interested me so much that I spoke of it to Rubinstein. He seemed surprised at my mentioning it. It was one of the tenets of art he thought grounded in all of us. He smiled, and said quickly: "Well, practice is not practice unless the work attempted is done in slow tempo. I myself never practice a piece I want in my repertoire other than slowly. At least," he added, with the air of one making an unwise admission, "I never do when I really want to practice. But, unfortunately, my love for music is so deep that sometimes, unconsciously, I forget I am working and play as I feel—that is, in what I consider to be the right tempo; with the result too often, as you know, my readings are not altogether free from wrong notes. Of course, wrong notes are sometimes the result of an exuberant temperament, sometimes of nervousness, but, as a rule, they come from wrong methods of practice. I am an old artist, but, knowing as much as I do, I know now, I would correct this habit of practicing in the tempo of the piece I studied had I to begin over again."

He was not only an old artist, but he was then superior to every pianist of his time, and the mere fact of this admission from him was food for untold depths of thought.

The benefits of slow practice are principally these: It keeps the attention fixed, every note is thought out, no phrasing and dynamic marks are not missed, and no phrasing and dynamic marks may be, it never seems so, because it is taken slowly. The consequence is, the student does not lose confidence, and confidence in his own powers is half the battle—the rhythm and phrasing of the piece he essays filters slowly but surely into his brain and memory, and he is never tired.

Now as to the practicing of études, such as those of Czerny, Clementi, Cramer. These, once the student has mastered the notes, should always be played more or less in tempo, in order that lightness and velocity may be acquired, although it is a strange fact, and one particularly to be noticed by every student, that the slower you practice, the quicker you can play.

Scales and finger-exercises should always be practiced

slowly, particular attention being given to the finger stroke. Of course, it is here in the method of touch and attack that the benefits of good teaching come in and that the whole A B C of the art of virtuosity lies. Few students, even those who have had the advantage of watching great masters closely, can evolve it of themselves. To a certain extent it must be taught, and without this knowledge, practice, slow or otherwise, is practically useless. But, taking a well-taught pupil, the most and all-important detail of his progress is slow practice. As Rubinstein said, "Practice is only practice when done slowly." And the going over of pieces in a quick tempo during practicing hours is the greatest hindrance a student can place in his own path. It is also a hindrance which, when it becomes a habit, is almost hopeless of correction.

As to young students, the first thing to teach them is how to practice. It is the all-important factor in their eventually knowing how to play. To pianists, to violinists, in fact, to all instrumentalists, this knowledge of how to practice is the golden rule of their success.

THE CURVED THUMB.

BY CHAR. C. DREA.

The thumb, that most unruly member, probably receives, from the average teacher, less correct attention than any other finger. Is it because teachers do not recognize its imperfect condition? No! For I dare say all know, more or less, of the difficulties with which young pupils—and many older ones—contend, namely, straight and stiff thumbs, awkward touch, and accents, especially noticeable in scales and arpeggios.

Many teachers say, "Curve your thumb more." The pupils try, and then the teacher complains because these much-talked-of accents occur. What causes these accents? Principally contracted muscles, which produce stiff fingers and a heavy touch, and all this comes from the way the pupil was taught, yet the teacher continues kindly to work for that curved thumb. Should not the teacher know that to preserve a cramped condition of the thumb in playing will, in nearly every instance, be followed by a cramped condition of the hand, which is in direct violation of the principal law—devitalization—for the promotion of a perfect technique?

Does it ever occur to teachers who persist in saying "Curve your thumb more" that the straightness of the finger is due to a lack of proper development? Does it ever occur to them that the fingers, acting like the many parts of a perfect piece of machinery, must, in every way, be as fully developed for their respective work? This is true, and if we will look at the thumb from a physiological standpoint, we will find—inasmuch as the well-rounded position of the other fingers is due to years of early development of the flexor muscles—that, to obtain a naturally well-rounded position, we must provide for the development of the muscles of the thumb in a proper manner.

Now, let the pupil be seated at the piano, and placing the second finger of the right hand on "E," holding this for four counts. When the count "one" is given, strike "E" and immediately extend the thumb in a perfectly straight position over "C"; on the count "two," strike "C" with a finger elastic touch, drawing the thumb backward and outward quickly and as far as possible, forcing the end inward and controlling the muscles—this must be followed immediately by relaxation.

The above plan must be used for every attack of the thumb, followed by sufficient pauses for devitalization. The figure is to be continued for one octave and return, or less, if the pupil feels fatigued. In the left hand, place the second finger on "C" and the thumb on "E," continuing as with the right hand.

The results of this exercise will be most gratifying to any who will give it conscientious practice. The thumb will now gain that naturally well-rounded position which is required, but instead of being cramped, will be flexible, thus enabling one to use the thumbs as lightly and delicately as the remaining fingers.

understandings, and you will soon see that nothing they
may think or say of you need give you one troublesome
thought. — *Marcus Antoninus.*

Even teachers of many years' experience use up and run out of ideas for doing best work, while young and inexperienced teachers experiment, teach as they were taught, or follow some book or idea of which they have heard. The former drop into rote, and the latter do not follow any method long enough to find if it is good or bad, but do find that they are not doing so good work as they had hoped. The older teachers wake up to find that methods have greatly changed for the better, that psychology and pedagogics have marked out a new and better path in which the leading teachers are continuing them. The younger teachers did not get a sufficient mental grip of and did not become sufficiently convinced of the value of many a vital point of

—“When a person is satisfied with himself and his actions, it is generally a proof that others are dissatisfied with him.” There is nothing so fatal to progress as smug self-satisfaction.

But if the teacher does this work and it be all that
could be required, he can not have or take the necessary
time to write out the analysis of the composition in hand
or to put down the poetic idea and interpretation. So
he must give these matters to the pupil verbally. And
then, how much of it does the student retain and carry
away and put into practice? Not twenty per cent.
So the annotated edition seems to me to be preferable
if the annotating is done by a master of music and
English.

Indeed! I hope, however, you are going to like me.

My trouble is what all music teachers are liable to be exposed to. What is to protect one? I know of no other profession so open to unjust criticism. An elocution teacher can yell and practice the whole gamut in voice culture, but the singer or instrumentalist is condemned by his neighbors. There ought to be a "Society for the

tion. Therefore, when an artist player is to be heard teachers too often fail to urge their pupils to insist upon their attending. Money spent for hearing artistic playing will bring greater results for musical development than money expended in any other way, provided the necessary technical foundation has been laid.

Vocal Department

CONDUCTED BY H. W. GREENE

CHATS WITH VOICE TEACHERS.

IV.

As between teacher and pupil, the touch of mind with mind is prolific of great results if the truth current is easily recognized by both. It is a hard thing for a teacher to say "I don't know" to a pupil; but if the "I don't know" is accompanied by "Let us investigate together, we may get at it," then comes a compatibility of effort which far surpasses an assumption of knowledge even for a moment.

The central idea is that the intelligence necessary to a successful study of singing is bound to discriminate between the true and the false in a teacher, and the earnestness of character necessary to the attainment of high ideals in music is incapable of disloyalty where the confidence is mutual. The high-minded teacher who loves his work, and who is justified by preparation for so responsible a position, must deal with the mental problems that constantly present themselves, or his work is but half accomplished.

Chief among these problems may be mentioned the inevitable WHY, which is the burden of every thought in a serious student. If the "why" does not manifest itself, it must be repressed; if it can not be repressed, the relation resolves itself into a purely financial one, and circumstances not to be discussed here must determine the wisdom of its continuance. To meet fully and answer this "why," when it is in evidence, is to pay just tribute to art. It is the teacher's confession, where his moral obligations are involved, and he goes out from it with no consciousness of slighted obligations.

Precisely what I mean is this—and I get around to it always, irrespective of the subjects under consideration, which may seem to be only incidental to it. The back in the student must be brought into close contact with the best there is in music. It is all a very well to suggest the wisdom of doing this and that, but the suggestion must be clothed by conviction that wisdom is in the suggestion. It is this particular process applied to pupils that results in their singing an important group of exercises five hundred days rather than five days, and being able to find an increase of pleasure and satisfaction with each succeeding day. It is the power to grasp with certainty one's own scattering indications of talent and gift, and to whip them into line for consistent treatment, that marks the possible singer. The teacher can not disavow responsibility for failure until he has made the pupil see, so far as he is capable, what is expected of him, and why. Once telling will not reach even bright minds; truths must be imprinted in, until they become the burden of the unconscious mind. Once there, the retention goes on forever.

This is taking high ground for technical effort, you will say. Yes, but is not the difficulty in our profession just here? Singing is naturally so pleasing, even in its artistic and only partially cultured condition, that many meet with approval more than commensurate with their expectations. This partially obscures a perspective that should not be obscured for a moment. It is for this reason that the superficial students and really-made singers should be relegated to the rear or set apart by themselves, definitely classified, while those who are full of purpose, imbued with the dignity and beauty of their calling, should prefer, extend, and still further elevate the standards of the classification to which they belong; the result being that the world and the profession can not err in appraisal of their true musical character.

There is in music, underneath the glamour of effect, deep and sweet currents of truth which fully answer

the needs of the most searching natures. These truths can not find expression in words, and frequently bewilder even thoughts in its effort to comprehend them fully; but the suggest conception has never changed their worthiness of the highest place in the mind or heart. The taint of obscurity, poverty, or failure of appreciation fails to penetrate minds that have seen the light. It is through such that the art of music survives and extends its influence.

While we, as teachers, may not be responsible for the intellectuality of our pupils, or always for the quality and extent of their ambition, yet we can not repudiate the obligation we owe to society in directing thoughts and shaping characters. The best there is in a teacher can be made better; and it is inevitable, if the springs of his activity are pure, that the increasing light is from within, though he can not ignore the value of association with good models. Nature's most grateful recompense lies in the fact that with age and experience comes a ripeness and maturity which is denied to the young. Our duty to the young is to guide them that they shall be broadly receptive, so that when years are added they will look back to their teacher's influence as a great and perpetual inspiration to the higher musical life. With this as a motive, and with all efforts consoling to that end, we can never regret answering the call which led us to this sphere of activity.

CHATS WITH VOICE STUDENTS.

IV.

SOME of my young readers have been kind enough to show their appreciation of these monthly talks by sending personal letters. These letters are replete with suggestions, and give me glimpses into their work, mode of thought, and special needs which aid me greatly in selecting subjects for discussion.

No one knows better than myself the hours of almost hopeless discouragement which come to every earnest student of singing. They think—and these thoughts too frequently find expression in words—that "Well, there is no use of fighting any longer. There is Miss So-and-So, who seems to be getting on famously, and I am at a standstill; her teacher brings her out at nearly every musicale he gives, in brilliant waltz songs and arias, while I am kept joggling away at scales, tones, solfeggio, and vocalizes, with only now and then a song airt, and never an appearance." This, with endless variations, constitutes the pet grievance of most of us. The grain of consolation, though a most unworthy one, is that even the young woman whose teacher is bringing her out so assiduously is quite as unhappy as her less (or fortunate friend, for the thorn in her flesh appears in the shape of some other person whom she is quite as unhappy about because of real or fancied superiority.

If we reflect a moment we find that vocal study is not conducted like the first class in geography in the district school; strictly, there is no competition in the vocal art, for the reason that no two conditions are parallel. That which we have inherited constitutes our equipment; circumstances by which we are controlled, obstacles which we are to meet and overcome, not be overcome, but in spite of, equipment and environment, hence our work and progress can, in no wise be justly compared with the work and progress of another.

Our business is strictly with our own fitting form and fitness to appear as singers. If the girl who is singing waltz songs and arias in public while you are yet wrestling with technic is in your class,—that is, about your age, and began to study at the same time you did,—the probabilities are that she has an indirect teacher who

undervalues the importance of preparatory work. This being the case, you will be about ready to begin public work when she finds it expedient either to stop or to do retrograde work with a wiser teacher. Whether this is true or not, you have but one goal and one critic, which are one and the same: a public who must pay to hear you and by whose verdict you must regulate your price. You are therefore pursuing the wisest course when you stick to your tones, your scales, and your vocalizes, allowing your repertory to be only incidental to the technical work in hand.

To be more explicit: during the years of seriousness, every point in technic, when fully understood, and in process of being mastered, should be exemplified in your repertory. For example, if you are studying the trill, your teacher will give you a song or an aria in which that embellishment most frequently appears, which will demonstrate, with no uncertain emphasis, how seriously you have pursued the exercise which made the employment of the trill possible. By such a course you will eventually have been made acquainted with all the possibilities in technic, and each will have an individuality which is so impressed upon you by special training and subsequent practical use in repertory that when you take up new work you will see at a glance the requirements and know your ability to meet them.

It is not wise, then, to place your standard high, ignore absurd competition, refuse unimportant and premature appearances, and pursue your technical and preparatory work so persistently that when the moment arrives for you to face your public there will be no suggestion of unattractiveness in your effort; no surprise to yourself because of caprice of voice or nerves, but, on the contrary, a genuine surprise on the part of your audience that you meet and overcome what appears to them difficult passages with such ease and accuracy?

You must not forget to apply to your singing the principle which Emerson made so clear when he said, "It is as easy for a strong man to be strong as it is for a weak man to be weak." It must be easy for you to do a difficult thing as it is for an untrained singer to do a stupid thing. If passages which seem justly to be difficult in the estimation of the public also appear difficult when you render them, your technic is at fault, and you have erred in attempting them. If you are to sing sufficiently well to command a price, you must yourself pay the price a thousand times over in diligence. A complete freedom of spontaneity. This is the discipline of the cultured artist has never been the result of a happy accident.

SCIENCE AND THE VOCAL ART.

EDMUND J. MYER.

(Continued.)

HAVE you ever given a thought to the following strangely unaccountable fact? There is nothing in the acts, the sciences, nothing in the broad field of athletics or physical culture, nothing in the wide world that requires physical development as does the art of singing. When taught, studied, and applied by direct local manipulation of muscle, as is the so-called art of singing. In this respect the so-called art differs from all else besides. In this way they sing because they do certain things. In this way they compel by direct effect the phenomenon of voice—a direct violation of nature's laws. In this way the effort precedes the thought, instead of the thought before the effort, as always should be the case. In this way man is made a mere muscular machine instead of a living, emotional, thinking soul.

No man laughs because he shakes his side; his side shakes because he laughs. No man yawns because he arches his throat; his throat arches because he yawns. No man walks because he sets out first one foot and then the other; a man's feet go because he walks. So no man sings correctly because he locally does he thinks and acts aright; because he studies the art conditions which allow or let them to occur naturally.

Science is knowledge of facts coordinated, arranged, and systematized; hence science is truth, or should be. If not true, it is surely not science. The object of scientific

is knowledge; the objects of art are works. In art, truth is not an end; in science, truth is the end.

The science of voice is a knowledge of certain phenomena or movements which are found, under certain conditions, to occur regularly. The weak point of most scientists was, and is to-day, the fact that they did not and do not know practically the true art conditions of voice. The object of the true art of voice is to study and to master the conditions which allow these phenomena to occur and not the conditions which force or compel them.

Music, or rather singing, is an art—a pure art; a divine art, we say. "Science comes in only to prove certain principles underlying it. Science can not and must not override its emotional elasticity. To put the development of the art of song in the iron grip of scientific laws would be to clip its wings; would be to prevent its soaring into the realms of genius."

The truth, in brief, is that the prevailing local-effort system of the day are but the devices of man, regardless of true science, if one can use such a term. They are the devices of man based upon the theories of unpractical, unscientific scientists, regardless of the laws of nature; hence, artificiality; and artificiality is never true art. We are often astonished at the knowledge, the profound wisdom of the so-called scientists; but, as another important principle necessary to be beautiful, vital singing is spontaneity. This is also impossible when the voice is muscular; when there is contraction and rigidity, due to direct local effort to form and control. As before said, artistic singing is more mental than muscular, and more emotional than mental. The development of the inner, the higher, nature of the singer—that vitalized energy which we call the singer's spirit—that emotional, soulful power which is the true inner power, with all great artists depends upon absolute freedom of spontaneity. This is the discipline of the local-effort school never attain; it is impossible.

Again, every tone sung by the human voice is a reinforced sound. There are two ways to reinforce the initial tone: First, by muscular energy and muscular contraction—the way of the prevailing local-effort system. This accounts for the many muscular voices that we hear; voices in which the clang tone of muscular energy predominates, and which, therefore, lack color, polish, and refinement. Second, by the added resonance of air and the inflated cavities of the voice—the result of freedom of form of action and expansion. This develops the musical side of the voice—the ideal tone; the tone which can be idealized at the will of the singer according to the demands of the music and of the occasion.

Perhaps the most striking feature or trait of the scientist, or the so-called local effort scientist, is the supreme belief in himself and in his theories. We sometimes witness the very amusing spectacle of three or four of them advancing theories simultaneously, each of which is diametrically opposed to all the others; and yet each maintains it is so sure that he, and he alone, is right. All these scientists have a weakness which might rightly be called disease with them—might be called theory-phobia. This disease manifests itself in a tendency to condemn all theories without investigation and without knowledge, all theories other than their own. The average scientist knows no more of the real science of his own theories, in relation to the real science of voice, are often but as a grain of sand on the beach of knowledge. He who condemns without investigation and without knowledge is dishonest.

Science has yet its great work to do for the singing voice; the work of formulating a definite and absolute system of training. This can be done only by a study of true art conditions; conditions which enable science to complement and assist art instead of antagonizing it. This must be done along the lines of common sense and natural laws. There is at the present day a marked tendency in this direction. The trend of the advanced thought of the vocal profession is in the direction of free, flexible, natural movements as opposed to local effort and artificiality. To those within the charmed circle there is evident that which might be called a new movement in the vocal art. A decided change for the better has been felt during the past ten years. It is to be hoped that the next ten or twenty years will witness a far greater change, for there is surely room for improvement in science and the vocal art.

In these articles it is a constant temptation to specify personal experiences in illustration of the points brought forward. We might mention the lady whose teacher—a man of experience and supposedly high standing—had given her quantity to the extent of several operatic rôles. After a year or two of this sort of thing she perceived the futility of it, and found out, under different instruction, that the demands of quality were unsatisfied in almost every particular; and after one year's study had only begun to feel that tone, execution, rhythm, style, and health of throat were established upon a proper basis. This is a specimen case; scores of similar ones might be enumerated. Here is a description of a recent interview:

A lady without musical ability, but possessed of means and social position, had a protégée in behalf of whom she applied to a certain teacher for advice. The protégée had had lessons for some time in another quarter, and continuance of her patroness's interest was to depend somewhat upon the opinion of the teacher to whom she now applied. The ladies arrived, by appointment, in the studio, and the pupil produced a song, copiously marked with breathing places and rhythmic and dynamic "points." This she sang, standing in a somewhat stooped attitude, and with a dull, expressionless, unchanging countenance—a perfect expression of the commonplace. The voice was naturally rich and fine, decidedly above the average, though produced, in a mechanical or rigid manner. There was no rhythmic sense evident in the singing, and the "points" all had an arbitrary effect, made obediently, without perception. At the conclusion of this the singer was requested to give the chromatic scale;—partial failure. Then the harmonic minor scale;—quite unknown. Then a strain in marked triple rhythm was played upon the piano, the young lady being asked to count out loud during the playing;—complete failure. Then the opening measure of Schubert's "Serenade" and Handel's "I Know that My Redeemer" were played;—she thought she had heard them, but could not give the names. This fruitless examination continued for a while, when the teacher said to the patroness, who had been listening: "Now I am ready to answer your questions; what would you like to ask?"

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE-TEACHING.

FREDERIC W. ROOT.

XII.

In examining the proposition, "Quality before Quantity," we find that it has many aspects. The most complete of these is that Quantity is comprehensible, the more superficial thought, while Quality, as a rule, can be appreciated only by the finer perceptions, and is, therefore, at a disadvantage in the estimation of average people—at least in art matters. How often we hear it said of companies of singers that in their own estimation the one who could sing the loudest was the "best fellow!" Aspiring young music students are brought to the teacher with the recommendation that they can sing up to high C. An audience will vociferously recall a singer who has ended a performance, possibly a very bad one, with a loud, or high, or low note. We see this superficiality of judgment, this glorification of Quantity, in every direction. It is the biggest picture which impress the average visitor to the gallery; it is the loudest and most violent speaker that can lead the mob in politics; it is the number of people who visit a resort which occasions many a one's admiration of it; the amount of a man's property often determines the degree in which he is respected.

The catalogues of music schools all over the country exhibit an outcropping of the same condition. The public is told that for the first period in the vocal department the pupil is expected to take studies by Abt ("Vocal Tutor"), Concone ("Fifty Lessons"), Liltgen ("Daily Studies"), Paneroni ("A, B, C"), Panofka ("Introductory"), Sieber ("Eight Measure Studies"), etc. Of course, for succeeding terms the list is endless. In proportion, and the prospective pupils are not possibly attracted by the quantity of learning displayed before them, very stopping to consider what will be the quality of the attainments of one who shall try to crowd a hodge-podge of this sort into any given period. Pupils are constantly striving to accumulate only quantities of attainments. They are interested in the amount of the degree in which they are a term of instruction, how compass they have, not in the quality of that instruction. The student who, after a term of instruction, has "broadened" his voice (added to its volume) is thought to have accomplished infinitely more than the one who has refined the quality of tone. The one who has had extreme number of notes in the compass more highly considered than the one who has the most varied tone-coloring for expression. Now, a voice-teacher has the choice between taking advantage of this superficial desire of popular appreciation, or of undertaking the task of correcting and educating it, with a view to less showy but more valuable results. He may take the pupil's word for it, and make him shout, strain, and bellow, voice as it is, and give him quantities of ambitious music through which his voice may be broadened, and he will be carried by dint of piano pounding and vociferation from the teacher, or he may take him carefully and thoughtfully over the path of breath control, tone-liberation, voice placing, phrasing, with all the minutiae of attack, shading, proportion, accent, contrast, climax, and the rest; also of expression, with the subtle treatment of the imagination and the resulting tone color and magnetism.

It is not the wish of the present writer to disparage quantity as related to volume of tone, legitimate compass, breath capacity, agile execution, and expressive power. We may have entire and ideal of the great middle class of people, whose use for music has usually a very intimate connection with society, and whose enjoyment of it is very superficial. Let these people luxuriate in quantity and have their fill of strident, ill-tuned notes, the teacher, meanwhile, doing what he may to ameliorate these conditions without too great severity. But there is a class everywhere—a small one, it may be—which will appreciate quality in musical art; and in writing the present article the scribe, as he takes the side of Quality against Quantity, simply desires to stand, to the small extent possible to him, in the position accorded by Matthew Arnold to Emerson, as "the friend of those who would live in the spirit."

"Has she really a good voice?" "It is a remarkably fine voice." "Thank you," replied the patroness, "I know I can rely on what you say"; and she prepared to go, having ascertained all that she seemed to think necessary. The teacher was quite taken aback. Had it been possible that that woman had sat there and witnessed the utter collapse of her protégée's examination without suspecting that there was something else besides quantity of tone to consider? He debated a little within himself as to his responsibilities, and then concluded that he must try to make his caller see the part that quality, the subtle elements of refinement, taste, imagination, etc., should play in musical education, so he said: "But voice is not all there is to consider, I know." "No," replied the lady, "there must be opportunity. I know." Then he recalled how difficult was his task; and just how far he encroached in presenting the claims of quality during the following ten minutes he does not yet know.

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